KING LEAR

SHAKESPEARE

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KING LEAR

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SHAKESPEARE

SELECT PLAYS

KING LEAR

43636

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AT THE CLARENDON PRESS

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PREFACE.

THE story of King Lear and his three daughters is told by Geoffrey of Monmouth in his 'Historia Britonum,' bk. ii. ch. 11–15, and was probably derived by him from some Welsh legendary source. We are only concerned with the origin so far as regards Shakespeare, and this was undoubtedly Holinshed's Chronicle (i. 19, 20, ed. 1577). Holinshed refers to the so-called Matthew of Westminster and to Geoffrey of Monmouth as his authorities, and relates the history of Leir as follows:—

'Leir the son of Baldud, was admitted Ruler ouer the Britaynes, in the yeere of the world. 3105. at what time Ioas raigned as yet in Iuda.

'This Leir was a prince of righte noble demeanor, gouerning his land and subiects in great wealth.

'Hee made the towne of Caerleir nowe called Leicester, which standeth vpon y^e^ Riuer of Sore.

'It is written that he had by his wife three daughters without other issue, whose names were Gonorilla, Regan, and Cordilla, whiche daughters he greatly loued, but specially the yongest Cordeilla farre aboue the two elder. When this Leir therefore was come to great yeeres, and beganne to waxe vnweldy through age, he thought to vnderstand the affections of his daughters towards him, and preferre hir whome hee best loued, to the succession ouer the kingdome: therefore hee firste asked Gonorilla the eldest, howe well shee loued him: the which calling hir Gods to record, protested, that she loued him more than hir owne life, which by righte

and reason shoulde be most deere vnto hir. With whiche answer the father beeyng well pleased, turned to the second, and demanded of hir how well she loued him: whiche answered (confirming hir sayings with greate othes) that she loued him more than tong could expresse, and farre aboue all other creatures of the world. Then called he his yongest daughter Cordeilla before him, and asked of hir what accompt she made of him: vnto whome she made this answer as followeth: Knowing the great loue and fatherly zeale that towards me you haue always borne, (for the whiche I may not answere you otherwise than I thinke, and as my conscience leadeth me) I protest vnto you, that I haue loued you euer, and shall continually while I liue, loue you as my naturall father, and if you woulde more vnderstand of the loue that I beare you, assertayn your selfe, that so much as you haue, so much you are worth, and so much I loue you, and no more.

'The father being nothing content with this answere, married his two eldest daughters, the one vnto the Duke of Cornewale named Henninus, and the other vnto the Duke of Albania, called Maglanus: and betwixt them after his death, hee willed and ordeyned that his land should be deuided, and the one halfe thereof immediately should be assigned to them in hande: but for the thirde daughter Cordeilla, he reserued nothing.

'Yet it fortuned, that one of the Princes of Gallia (which now is called France) whose name was Aganippus, hearing of the beautie, womanhoode, and good conditions of the sayd Cordeilla, desired to haue hir in marriage, and sente ouer to hir father, requiring that he myghte haue hir to wife: to whome aunswere was made, that hee mighte haue hys daughter, but for any dower hee coulde haue none, for all was promised and assured to hir other sisters already.

'Aganippus notwithstanding this aunswere of denyall to receyue any thyng by way of dower with Cordeilla, toke hir to wife, only moued thereto (I saye) for respecte of hir person and amiable vertues. Thys Aganippus was one of the twelue Kyngs that ruled Gallia in those dayes, as in the Brittish historie it is recorded. But to proceede, after that Leir was

fallen into age, the two Dukes that had married his two eldest daughters, thinking long ere the gouernemente of the land did come to their handes, arose against him in armour, & reft from him the gouernance of the land, vpon conditions to be continued for tearme of life: by y^e^ whiche he was put to his portion, that is, to liue after a rate assigned to him for the maintenance of his estate, whyche in proces of time was diminished as well by Maglanus[1] as by Henninus. But the greatest griefe that Leir toke, was to see the vnkindnesse of his daughters, which seemed to thinke that all was too much which their father hadde, the same being neuer so little: in so muche, that going from y^e^ one to y^e^ other, he was brought to that miserie, that vnneth[2] would they allow him one seruaunt to waite vpon him. In the end such was the vnkindnesse, or (as I may saye) the vnnaturalnesse which he founde in his two daughters, notwithstanding their faire & pleasante wordes vttered in time past, that being constreyned of necessitie, he fled y^e^ land, & sayled into Gallia, there to seke some comfort of his yongest daughter Cordeilla whom before time he hated. The Lady Cordeill hearing y^t^ he was arriued in pore estate, she first sent to him priuily a certayne summe of money to apparell himselfe withal, & to reteyne a certayn number of seruants that mighte attende vpon him in honorable wise, as apperteyned to the estate whiche he had borne: and then so accompanyed, she appointed him to come to y^e^ Court, which he did, & was so ioyfully, honorably, and louingly receiued, both by his son in law Aganippus, & also by his daughter Cordeilla, that his hart was greatly comforted: For he was no lesse honored, than if he hadde bin king of y^e^ whole countrey himselfe. Also after y^t^ he had enformed his son in law & his daughter in what sort he had bin vsed by his other daughters, Aganippus caused a mightie army to be put in a readinesse, & likewise a greate nauie of Ships to bee rigged, to passe ouer into Britayne with Leir his father in law, to see him againe restored to his kingdome. It was accorded, that Cordeilla should also goe with him to take possession of y^e^ land, y^e^ whiche he

[1] Magbanus in the original. [2] hardly.

promised to leaue vnto hir, as his[1] rightfull inheritour after his decesse, notwithstanding any former graunte made to hir sisters or to their husbands in any manner of wise. Herevpon, when this army & nauie of Ships wer ready, Leir & his daughter Cordeilla w^t^ hir husband toke y^e^ sea, & arriuing in Britaine, fought w^t^ their enimies, and discomfited them in battaile, in y^e^ whiche Maglanus and Henninus were slaine: and then was Leir restored to his kingdome, which he ruled after this by the space of two yeeres, and then died, fortie yeres after he first began to raigne. His body was buried at Leycester in a vault vnder y^e^ channel of the Riuer of Sore beneath the towne.'

The same story is also found in Laȝamon's Brut (ed. Madden, vol. i. 123–158), with some differences of detail. The three daughters are there called Gornoille, Regau (as in Geoffrey), and Cordoille or Gordoylle, but there is a curious confusion with regard to the husbands of the two former. Gornoille is given to the duke of Cornwall, and Regau to the Scottish king, but afterwards the distribution followed by Shakespeare is mentioned as having been carried out as if it had been all along intended. This is in accordance with the story in Geoffrey of Monmouth, but is not clear from Holinshed's account, which would lead us to suppose that Goneril was married to Cornwall and Regan to Albany. The chroniclers in verse and prose who follow Geoffrey repeat the narrative. See Robert of Gloucester (ed. Hearne), pp. 29–37; Fabyan (ed. Ellis, 1811), pp. 14-16; Grafton (ed. 1809), pp. 35-37; The Mirror for Magistrates (ed. 1594), fol. 47*b*, &c.; Spenser, Faery Queene (bk. ii. cant. 10, st. 27–32), where Shakespeare first found the name Cordelia; and the ballad printed in Percy's Reliques. The subsequent history of Cordeilla as told by the chronicler is prosaic as compared with Shakespeare's version, though her end was sufficiently tragic. She succeeded Leir and reigned as queen of Britain for five years, when after her husband's death her sisters' sons 'leuied warre against hir, and destroyed a great part of the

[1] *hir* in the original.

land, and finally tooke hir prisoner, and leyd hir fast in ward, wherwith shee tooke suche griefe, beeing a woman of a manly courage, and despayring to recouer libertie, there she slew hirselfe.' Whatever Shakespeare may have borrowed from the old story, Cordelia's fate and character are all his own. Other points of difference will be obvious upon comparison.

But with the traditional history of Lear the dramatist has interwoven the narrative of the fortunes of another father who was brought to misery by the unfilial conduct of his son, and by the combination the plot is rendered more complex, and the interest in the development is increased in the highest degree. In Sir Philip Sidney's Arcadia, Lib. 2 (ed. 1598, pp. 133–138), Capell pointed out the episode from which Shakespeare appears to have derived his first conception of Gloucester. In the first edition of 1590 it is called 'The pitifull state, and storie of the Paphlagonian vnkinde King, and his kind sonne, first related by the son, then by the blind father.' So much of it as is necessary for our purpose is here given from the edition of 1598.

'It was in the kingdome of *Galacia*, the season being (as in the depth of winter) verie cold, and as then sodainlie growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fowler child: so that the Princes were euen cõpelled by the haile, that the pride of the winde blew into their faces, to seeke some shrowding place which a certain hollow rocke offering vnto them, they made it their shield against the tempests furie. And so staying there, till the violence therof was passed, they heard the speach of a couple, who not perceiuing them, being hid within that rude canapie, held a straunge and pitifull disputation, which made them step out, yet in such sort, as they might see vnseene. There they perceiued an aged man, and a young, scarcelie come to the age of a man, both poorely arrayed, extreamely weather-beaten; the olde man blind, the young man leading him: and yet through all those miseries, in both there seemed to appeare a kind of noblenesse, not sutable to that affliction. But the first words they heard,

were these of the old man. Well *Leonatus* (said he) since I cannot perswade thee to leade me to that which should end my griefe, and thy trouble, let me now intreat thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing doth become me but miserie: feare not the daunger of my blind steps, I cannot fall worse then I am: and do not I pray thee, do not obstinately continue to infect thee with my wretchednesse: but flie, flie from this region only worthie of me. Deare father (answered he) do not take away from me the only remnant of my happinesse: while I haue power to do you seruice, I am not whollie miserable. Ah my sonne (said he, and with that he groned, as if sorrow straue to breake his heart) how euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraid my wickednesse? These dolefull speeches, and some others to like purpose (well shewing they had not bene borne to the fortune they were in,) moued the Princes to go out vnto them, and aske the younger what they were? Sirs (answered he with a good grace, and made the more agreeable by a certaine noble kind of piteousnesse) I see well you are straungers, that know not our miserie, so well here knowne, that no man dare know, but that we must be miserable. Indeed our state is such, as though nothing is so needfull vnto vs as pitie, yet nothing is more daungerous vnto vs, then to make our selues so knowne as may stirre pitie; but your presence promiseth that crueltie shall not ouer-runne hate: and if it did, in truth our state is sunke below the degree of feare.

'This old man (whom I leade) was lately rightfull Prince of this countrie of *Paphlagonia*, by the hard-hearted vngratefulnesse of a sonne of his, depriued, not onely of his kingdome (wherof no forraine forces were euer able to spoyle him) but of his sight, the riches which Nature graunts to the poorest creatures. Whereby, and by other his vnnaturall dealings, he hath bene driuen to such griefe, as euen now he would haue had me to haue led him to the top of this rocke, thence to cast himselfe headlong to death: and so would haue made me, who receiued my life of him, to be the worker of his destruc-

tion. But noble Gentlemen, said he, if either of you haue a father, and feele what dutifull affection is engraffed in a sonnes heart, let me intreat you to conueigh this afflicted Prince to some place of rest and securitie: amongst your worthie acts it shall be none of the least, that a king of such might and fame, & so vniustlie oppressed, is in any sort by you relieued.

'But before they could make him answere, his father beganne to speake. Ah my sonne, said he, how euill an Historian are you, that leaue out the chiefe knot of all the discourse? my wickednesse, my wickednesse: and if thou doest it to spare my eares, (the only sense now left me proper for knowledge) assure thy selfe thou doest mistake me: and I take witnesse of that Sunne which you see (with that he cast vp his blind eyes, as if he would hunt for light) and wish my selfe in worse case then I do wish my selfe, which is as euill as may be, if I speake vntrulie, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore know you Gentlemen (to whom from my heart I wish that it may not proue some ominous foretoken of misfortune to haue met with such a miser as I am) that whatsoeuer my son (ô God, that truth binds me to reproch him with the name of my son) hath said is true. But besides those truthes, this also is true, that hauing had in lawfull mariage, of a mother fit to beare royall children, this sonne (such a one as partly you see, and better shall know by my short declaration) and so enioyed the expectations in the world of him, till he was growne to iustifie their expectations (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue another ones-selfe after me) I was caried by a bastard sonne of mine (if at least I be bound to beleeue the words of that base woman my concubine, his mother) first to mislike, then to hate, lastlie to destroy, or to do my best to destroy this sonne (I thinke you thinke) vndeseruing destruction. What wayes be vsed to bring me to it, if I should tell you, I should tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, smooth malice, hidden ambition, and smiling enuie, as in anie liuing person could be harboured: but I list

it not; no remembrance of naughtinesse delights me but mine owne; and me thinks, the accusing his traps might in some maner excuse my fault, which certainlie I lothe to do. But the conclusion is, that I gaue order to some seruants of mine, whom I thought as apt for such charities as my selfe, to leade him out into a forrest, and there to kill him.

'But those theeues (better natured to my sonne then myselfe) spared his life, letting him go to learne to liue poorely: which he did, giuing himselfe to be a priuate souldier in a countrey here by: but as he was ready to be greatly aduanced for some noble peeces of seruice which he did, he heard newes of me: who (drunke in my affection to that vnlawfull and vnnaturall sonne of mine) suffered my selfe so to be gouerned by him, that all fauours and punishments passed by him, all offices, and places of importance distributed to his fauorites; so that ere I was aware, I had left my selfe nothing but the name of a King: which he shortly wearie of too, with many indignities (if any thing may be called an indignitie, which was laid vpon me) threw me out of my seat, and put out my eyes; and then (proud in his tyrannie) let me go, neither imprisoning, nor killing me; but rather delighting to make me feele my miserie; miserie indeed, if euer there were anie; full of wretchednesse, fuller of disgrace, and fullest of guiltinesse. And as he came to the crowne by so vniust means, as vniustlie he kept it, by force of straunger souldiers in *Cittadels*, the neasts of tyrannie, and murderers of libertie; disarming all his owne countrimen, that no man durst shew himself a wel-willer of mine: to say the truth (I thinke) few of them being so (considering my cruell follie to my good sonne, and foolish kindnesse to my vnkind bastard:) but if there were any who felt a pitie of so great a fall, and had yet any sparkes of vnslaine dutie left in them towards me; yet durst they not shew it, scarcelie with giuing me almes at their doores; which yet was the onlie sustenance of my distressed life, no bodie daring to shew so much charitie, as to lend me a hand to guide my darke steps: till this sonne of mine (God knowes, worthy of a more vertuous, and more fortunate father) forgetting my abhomin-

able wrongs, not recking daunger, and neglecting the present good way hee was in of doing himselfe good, came hither to do this kind office you see him performe towards me, to my vnspeakeable griefe; not onlie because his kindnesse is a glasse euen to my blind eyes of my naughtinesse, but that aboue all griefes, it grieues me he should desperatelie aduenture the losse of his well-deseruing life for mine, that yet owe more to Fortune for my deserts, as if he would carie mudde in a chest of Chrystall: for well I know, he that now raigneth, how much so euer (and with good reason) he despiseth me, of all men despised; yet he will not let slip any aduantage to make away him, whose iust title (ennobled by courage & goodnesse) may one day shake the seat of a neuer secure tyrannie. And for this cause I craued of him to leade me to the top of this rocke, indeed I must confesse, with meaning to free him from so serpentine a companion as I am. But he finding what I purposed, onely therein since he was borne, shewed himselfe disobedient vnto me. And now Gentlemen, you haue the true storie, which I pray you publish to the world, that my mischieuous proceedings may be the glorie of his filiall pietie, the onlie reward now left for so great a merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending me, both because therin my agonie shall end, & so you shal preserue this excellent young man, who else wilfully followes his owne ruine.'

With the subsequent fortunes of the Prince of Paphlagonia and his two sons we are not concerned. It is sufficient to say that he is ultimately restored to his throne, the brothers are reconciled, and all ends happily.

Such was the canvas on which Shakespeare painted his greatest tragic picture. It is true that in the year 1605 appeared 'The True Chronicle History of King Leir and his three daughters, Gonorill, Ragan, and Cordella.' It was entered at Stationers' Hall by Simon Stafford the printer on the 8th of May in that year, and may possibly be the same which had been acted as long before as 1593, and entered

at Stationers' Hall, May 14, 1594. But beyond the fact that the history of Lear is the subject of this play, it has no further interest for us except perhaps as shewing the difference in workmanship between the common playwright and the great master in the craft, when they had to deal with the same human motives and passions.

In the Gesta Romanorum (ed. Madden, p. 44) a story is told of the Emperor Theodosius which resembles the first scene of this play, and in Camden's Remaines (ed. 1605, p. 182) it is stated on the authority of an anonymous writer that Ina, King of the West Saxons, put his daughters' love to the same test.

The date of Shakespeare's Lear can be ascertained with a greater degree of precision than that of most of his plays. It was first published in quarto in 1608, and two editions were printed in that year, with a title-page which appears to have been intended to emphasize the difference between the Lear of Shakespeare and the above-mentioned play. That of the earlier is as follows:—

'M. William Shak-speare: / *HIS* / True Chronicle Historie of the life and / death of King LEAR and his three / Daughters. / *With the vnfortunate life of* Edgar, *sonne* / and heire to the Earle of Gloster, and his / sullen and assumed humor of / TOM of Bedlam: / *As it was played before the Kings Maiestie at Whitehall vpon* / *S.* Stephans *night in Christmas Hollidayes.* / By his Maiesties seruants playing vsually at the Gloabe / on the Bancke-side. / LONDON, / Printed for *Nathaniel Butter*, and are to be sold at his shop in *Pauls* Church-yard at the signe of the Pide Bull neere / S^t^. *Austins* Gate. 1608. /'

The title-page of the other edition coincides verbally with this, but instead of the imprint 'London, &c.,' it has only 'Printed for Nathaniel Butter, 1608.'

Some editors have stated that there were three quarto editions of 1608; but for this there is no evidence, as is shown in the Preface to vol. viii. of the Cambridge Shakespeare, p. xiii.

The entry at Stationers' Hall is dated 26 Nov., 1607, and

contains the same statement that the play was acted at Whitehall before the King 'vpon St. Stephans night at Christmas last,' that is, on the 26th of December, 1606. Here we have therefore an inferior limit for the date of the play. The superior limit is supplied by the publication of Harsnet's Declaration of Popish Impostures, to which Shakespeare was indebted for the names of many of the devils in Edgar's speeches, as is shown by the quotations in the notes. This was published in 1603. If, therefore, we regard the 26th of December, 1606, as the date of its first performance, as seems not unlikely, the tragedy of King Lear must have been written between 1603 and the end of 1606.

Another circumstance has been noticed as pointing to the date of this play, but it is well not to lay too much stress upon it. In iv. 6. 226 the folios read:—

'Seek him out
Upon the English party,'

Where the quartos have 'British.' Now, by a royal proclamation issued Oct. 20, 1604, the names of England and Scotland were merged in the general title of Great Britain; and therefore it might be inferred that the line as it stands in the folios was written before Oct. 1604, and that it was corrected before the play was printed in 1608. But it is at least as likely that Shakespeare, writing not long after 1604, while the change was still fresh, and before the word 'British' had become familiar in men's mouths, may inadvertently have written 'English' and subsequently changed it to 'British.' In the last line of Act iii. Scene 4, he had done the same with regard to the familiar line of the old ballad, 'I smell the blood of an Englishman,' and therefore it is on the whole probable that Lear was written after and not before the proclamation of James I in 1604.

We are helped forward another step in determining the date by a passage in Gloucester's speech (i. 2. 96, &c.), 'These late eclipses in the sun and moon portend no good to us.' By those who observed the signs in the air and sky the great

eclipse of the sun, which took place in October, 1605, had been looked forward to with apprehension as the precursor of evil, especially as it was preceded by an eclipse of the moon within the space of a month. In arguing against such apprehensions, John Harvey, of King's Lynn, who reasoned with the 'wisdom of nature,' in his book called A Discoursive Probleme concerning Prophesies, printed in 1588, wrote as follows (p. 119):—

'Moreouer, the like concourse of two Eclipses in one, and the same month, shal hereafter more euidently in shew, and more effectually in deed, appeere, *Anno* 1590. the 7. and 21. daies of Iuly: and *Anno* 1598. the 11. and 25. daies of February; and *Anno* 1601. the 29. day of Nouember, and 14. of December: but especially, and most notably *Anno* 1605. the second day of October, when the sunne shall be obscured aboue 11. digits, and darknes appeere euen at midday, the Moone at the very next full immediately preceding hauing likewise beene Eclipsed. Wherfore as two Eclipses in the space of one month, are no great strange nouities, so if either they, or an huge fearefull Eclipse of the Sunne were to iustifie or confirme this oracle: the author therof should haue staied his wisedome vntill after the foresaid yeere of Christ, 1605. when so rare a spectacle shall be seene, or the yeeres 1606. 1607. or 1608. immediately following, when so mightie an Eclipse shall so perlously rage.'

Reading this in connexion with the speech of Gloucester which has been referred to and with what Edmund, the sceptic of the time, subsequently (1. 2. 120, 124, 125) says, 'O, these eclipses portend these divisions,' and, 'I am thinking, brother, of a prediction I read this other day, what should follow these eclipses,' it can scarcely be doubted that Shakespeare had in his mind the great eclipse, and that Lear was written while the recollection of it was still fresh, and while the ephemeral literature of the day abounded with pamphlets foreboding the consequences that were to follow. If we imagine further that in Gloucester's words, 'machinations, hollowness, treachery, and all ruinous disorders follow us disquietly to our

graves,' there is a reference to the Gunpowder Plot of Nov. 5, 1605, we have another approximation to the date. But without insisting too much upon this, it is, I think, highly probable that Shakespeare did not begin to write King Lear till towards the end of the year 1605, and that his attention may have been directed to the story as a subject for tragedy by the revival of the older play above mentioned, which was published in the same year.

Having now reduced the period of composition to the narrow limits between the end of 1605 and Christmas, 1606, any attempt to assign the date more exactly must be purely conjectural and derived from internal evidence. It would be difficult to fix the precise season to which the storm in the third act is appropriate. Various indications in the previous act seem to point to the winter; such as the Fool's speech (ii. 4. 45), 'Winter's not gone yet, if the wild geese fly that way,' though of course this had also another meaning. Again, the signs of the gathering storm are wintry, 'the bleak winds do sorely ruffle,' ''tis a wild night'; but Lear's apostrophe is addressed to a violent summer tempest, and so Kent describes it. And in accordance with this all the colouring of the fourth act is of the summer. Lear is seen

> 'Crown'd with rank fumiter and furrow-weeds,
> With hor-docks, hemlocks, nettles, cuckow-flowers,
> Darnel, and all the idle weeds that grow
> In our sustaining corn.'

'Search every acre in the high-grown field', points to July, and we must not insist too much upon strict botanical accuracy, for this would be late for cuckoo-flowers, as well as for the samphire-gathering in a subsequent scene, which generally takes place in May. Perhaps Shakespeare began the play in the winter of 1605 and finished it in the summer of 1606, while the fields were still covered with the unharvested corn, and the great storm of March was still fresh in his recollection.

In the low estate of English literature which followed the Restoration of the Stuarts, King Lear suffered the humiliation

of being adapted for the stage by Nahum Tate, who shares with Nicholas Brady the honour which belongs to the metrical version of the Psalms. That Tate should have done this is not surprising, for he was poet laureat and a worthy successor to Shadwell; but that for a hundred years the English play-going public should have known Shakespeare's Lear only through the travesty of Tate, which Garrick acted and of which Johnson approved, is a significant fact, as showing the degradation of taste and the absolute dominion of mediocrity in literature.

It has been objected to the editions of Shakespeare's plays in the Clarendon Press Series that the Notes are too exclusively of a verbal character, and that they do not deal with æsthetic or, as it is called, the higher criticism. 'So far as I have had to do with them, I frankly confess that æsthetic notes have been deliberately and intentionally omitted, because one main object of these editions is to induce those for whose use they are expressly designed to read and study Shakespeare himself, and not to become familiar with opinions about him. Perhaps too it is because I cannot help experiencing a certain feeling of resentment when I read such notes that I am unwilling to intrude upon others what I should myself regard as impertinent. They are in reality too personal and subjective, and turn the commentator into a showman. With such sign-post criticisms I have no sympathy. Nor do I wish to add to the awful amazement which must possess the soul of Shakespeare when he knows of the manner in which his works have been tabulated and classified and labelled with a purpose after the most approved method like modern *tendenzschriften*. Such criticism applied to Shakespeare is nothing less than a gross anachronism. But the main objection I feel to æsthetic notes is that they are beside the scope and purpose of these books as vehicles of instruction and education. They would interfere with the independent effort of the reader to understand the author, and would substitute for that effort a second-hand opinion acquired from another which, both as regards method and result, is vastly inferior in educational value.

With regard to Lear itself, nothing more true has been ever said than was said long since by Hazlitt in his Characters of Shakespeare's Plays: 'To attempt to give a description of the play itself or of its effect upon the mind, is mere impertinence.' And with this may be coupled the deliberate judgement of that fine critic and devout worshipper of Shakespeare, Charles Lamb: 'Lear is essentially impossible to be represented on a stage.' His Essay on the Tragedies of Shakespeare, considered with reference to their fitness for stage representation, is of the greatest value and should be read as a whole as an example of the subtlest and profoundest criticism. I quote only what he says of our play: 'So to see Lear acted,—to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me. But the Lear of Shakspeare cannot be acted. The contemptible machinery by which they mimic the storm which he goes out in, is not more inadequate to represent the horrors of the real elements, than any actor can be to represent Lear: they might more easily propose to personate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures. The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on; even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms; in the aberrations of his reason, we discover a mighty irregular power of reasoning, immethodised from the ordinary purposes of life, but exerting its powers, as the wind blows where it listeth, at will upon

the corruptions and abuses of mankind. What have looks, or tones, to do with that sublime identification of his age with that of the *heavens themselves*, when, in his reproaches to them for conniving at the injustice of his children, he reminds them that "they themselves are old"? What gesture shall we appropriate to this? What has the voice or the eye to do with such things? But the play is beyond all art, as the tamperings with it show: it is too hard and stony; it must have love-scenes, and a happy ending. It is not enough that Cordelia is a daughter, she must shine as a lover too. Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the showmen of the scene, to draw the mighty beast about more easily. A happy ending!—as if the living martyrdom that Lear had gone through,—the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station,—as if at his years, and with his experience, anything was left but to die.'

For an analysis of the characters of the various personages I know nothing better than what is contained in the Introduction to the play in the edition of Shakespeare by the Rev. H. N. Hudson (Boston, 1863), and in Mrs. Jameson's Characteristics of Women.

The present text has been taken from the Globe and Cambridge editions, with such slight omissions as were rendered necessary to adapt it for use in schools.

WILLIAM ALDIS WRIGHT.

TRINITY COLLEGE, CAMBRIDGE,
August, 1875.

KING LEAR.

DRAMATIS PERSONÆ.

LEAR, king of Britain.
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL.
DUKE OF ALBANY.
EARL OF KENT.
EARL OF GLOUCESTER.
EDGAR, son to Gloucester.
EDMUND, bastard son to Gloucester.
CURAN, a courtier.
Old Man, tenant to Gloucester.
Doctor.
Fool.

OSWALD, steward to Goneril.
A Captain employed by Edmund.
Gentleman attendant on Cordelia.
A Herald.
Servants to Cornwall.

GONERIL, REGAN, CORDELIA, } daughters to Lear.

Knights of Lear's train, Captains, Messengers, Soldiers, and Attendants.

SCENE: *Britain.*

ACT I.

SCENE I. *King Lear's palace.*

Enter KENT, GLOUCESTER, *and* EDMUND.

Kent. I thought the king had more affected the Duke of Albany than Cornwall.

Glou. It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for equalities are so weighed, that curiosity in neither can make choice of either's moiety.

Kent. Is not this your son, my lord?

Glou. His breeding, sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to it. But I have, sir, a son by order of law, some year

elder than this, who yet is no dearer in my account: though this knave came something saucily into the world before he was sent for, yet was his mother fair, and he must be acknowledged. Do you know this noble gentleman, Edmund?

Edm. No, my lord.

Glou. My lord of Kent: remember him hereafter as my honourable friend.

Edm. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edm. Sir, I shall study deserving.

Glou. He hath been out nine years, and away he shall again. The king is coming.

Sennet. Enter one bearing a coronet, KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and* Attendants.

Lear. Attend the lords of France and Burgundy, Gloucester.

Glou. I shall, my liege.

[*Exeunt Gloucester and Edmund.*

Lear. Meantime we shall express our darker purpose.
Give me the map there. Know we have divided
In three our kingdom: and 'tis our fast intent
To shake all cares and business from our age;
Conferring them on younger strengths, while we
Unburthen'd crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. Tell me, my daughters,
Since now we will divest us both of rule,
Interest of territory, cares of state,
Which of you shall we say doth love us most?

That we our largest bounty may extend
Where nature doth with merit challenge. Goneril,
Our eldest-born, speak first.

Gon. Sir, I love you more than words can wield the matter;
Dearer than eye-sight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er loved, or father found;
A love that makes breath poor, and speech unable;
Beyond all manner of so much I love you.

Cor. [*Aside*] What shall Cordelia do? Love, and be silent.

Lear. Of all these bounds, even from this line to this,
With shadowy forests and with champains rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady: to thine and Albany's issue
Be this perpetual. What says our second daughter,
Our dearest Regan, wife to Cornwall? Speak.

Reg. I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short: that I profess
Myself an enemy to all other joys,
Which the most precious square of sense possesses
And find I am alone felicitate
In your dear highness' love.

Cor. [*Aside*] Then poor Cordelia
And yet not so, since I am sure my love 's
More richer than my tongue.

Lear. To thee and thine hereditary ever
Remain this ample third of our fair kingdom;
No less in space, validity and pleasure,
Than that conferr'd on Goneril. Now, our joy,
Although the last, not least; to whose young love
The vines of France and milk of Burgundy

Strive to be interess'd; what can you say to draw
A third more opulent than your sisters? Speak.

Cor. Nothing, my lord.

Lear. Nothing!

Cor. Nothing.

Lear. Nothing will come of nothing: speak again.

Cor. Unhappy that I am, I cannot heave
My heart into my mouth: I love your majesty
According to my bond; nor more nor less.

Lear. How, how, Cordelia! mend your speech a little,
Lest it may mar your fortunes.

Cor. Good my lord,
You have begot me, bred me, loved me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty:
Sure, I shall never marry like my sisters,
To love my father all.

Lear. But goes thy heart with this?

Cor. Ay, good my lord.

Lear. So young, and so untender?

Cor. So young, my lord, and true.

Lear. Let it be so; thy truth then be thy dower:
For, by the sacred radiance of the sun,
The mysteries of Hecate and the night;
By all the operation of the orbs
From whom we do exist, and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,

Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied and relieved,
As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent!
Come not between the dragon and his wrath.
I loved her most, and thought to set my rest
On her kind nursery. Hence, and avoid my sight!
So be my grave my peace, as here I give
Her father's heart from her! Call France. Who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dowers digest this third:
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence and all the large effects
That troop with majesty. Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turns. Only we still retain
The name and all the additions to a king;
The sway, revenue, execution of the rest,
Beloved sons, be yours: which to confirm,
This coronet part betwixt you. [*Giving the crown.*

Kent. Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd,
As my great patron thought on in my prayers,—

Lear. The bow is bent and drawn; make from the shaft.

Kent. Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honour's bound,

When majesty stoops to folly. Reverse thy doom;
And in thy best consideration check
This hideous rashness: answer my life my judgement,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.

Lear. Kent, on thy life, no more.

Kent. My life I never held but as a pawn
To wage against thy enemies; nor fear to lose it,
Thy safety being the motive.

Lear. Out of my sight!

Kent. See better, Lear, and let me still remain
The true blank of thine eye.

Lear. Now, by Apollo,—

Kent. Now, by Apollo, king,
Thou swear'st thy gods in vain.

Lear. O, vassal! miscreant!
[*Laying his hand on his sword.*

Alb.
Corn. } Dear sir, forbear.

Kent. Do;
Kill thy physician, and the fee bestow
Upon the foul disease. Revoke thy doom;
Or, whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

Lear. Hear me, recreant!
On thine allegiance, hear me!
Since thou hast sought to make us break our vow,
Which we durst never yet, and with strain'd pride
To come between our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee, for provision
To shield thee from diseases of the world,
And on the sixth to turn thy hated back
Upon our kingdom: if, on the tenth day following,

Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,
This shall not be revoked.
[*Kent.* Fare thee well, king: sith thus thou wilt appear,
Freedom lives hence, and banishment is here.]
[*To Cordelia*] The gods to their dear shelter take thee, maid,
That justly think'st and hast most rightly said!
[*To Regan and Goneril*] And your large speeches may your deeds approve,
That good effects may spring from words of love.
Thus Kent, O princes, bids you all adieu;
He'll shape his old course in a country new. [*Exit.*

Flourish. Re-enter GLOUCESTER, *with* FRANCE, BURGUNDY, *and* Attendants.

Glou. Here's France and Burgundy, my noble lord.

Lear. My lord of Burgundy,
We first address towards you, who with this king
Hath rivall'd for our daughter: what, in the least,
Will you require in present dower with her,
Or cease your quest of love?

Bur. Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.

Lear. Right noble Burgundy,
When she was dear to us, we did hold her so;
But now her price is fall'n. Sir, there she stands:
If aught within that little seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your grace,
She's there, and she is yours.

Bur. I know no answer.

Lear. Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate,

Dower'd with our curse and stranger'd with our oath,
Take her, or leave her?

Bur. Pardon me, royal sir;
Election makes not up on such conditions.

Lear. Then leave her, sir; for, by the power that made me,
I tell you all her wealth. [*To France*] For you, great king,
I would not from your love make such a stray,
To match you where I hate; therefore beseech you
To avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost to acknowledge hers.

France. This is most strange,
That she, that even but now was your best object,
The argument of your praise, balm of your age,
Most best, most dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence
Must be of such unnatural degree,
That monsters it, or your fore-vouch'd affection
Fall'n into taint: which to believe of her,
Must be a faith that reason without miracle
Could never plant in me.

Cor. I yet beseech your majesty,—
If for I want that glib and oily art,
To speak and purpose not, since what I well intend,
I'll do't before I speak,—that you make known
It is no vicious blot, murder, or foulness,
No unchaste action, or dishonour'd step,
That hath deprived me of your grace and favour;
But even for want of that for which I am richer,
A still-soliciting eye, and such a tongue
As I am glad I have not, though not to have it
Hath lost me in your liking.

Lear. Better thou
Hadst not been born than not to have pleased me better.

France. Is it but this, a tardiness in nature,
Which often leaves the history unspoke
That it intends to do? My lord of Burgundy,
What say you to the lady? Love's not love
When it is mingled with regards that stand
Aloof from the entire point. Will you have her?
She is herself a dowry.

Bur. Royal Lear,
Give but that portion which yourself proposed,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear. Nothing: I have sworn; I am firm.

Bur. I am sorry, then, you have so lost a father
That you must lose a husband.

Cor. Peace be with Burgundy!
Since that respects of fortune are his love,
I shall not be his wife.

France. Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most loved, despised!
Thee and thy virtues here I seize upon:
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflamed respect.
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Can buy this unprized precious maid of me.
Bid them farewell, Cordelia, though unkind:
Thou losest here, a better where to find.

Lear. Thou hast her, France: let her be thine; for we
Have no such daughter, nor shall ever see
That face of hers again. Therefore be gone
Without our grace, our love, our benison.
Come, noble Burgundy.

[*Flourish. Exeunt all but France, Goneril, Regan, and Cordelia.*

France. Bid farewell to your sisters.

Cor. The jewels of our father, with wash'd eyes
Cordelia leaves you: I know you what you are;
And, like a sister, am most loath to call
Your faults as they are named. Use well our father:
To your professed bosoms I commit him:
But yet, alas, stood I within his grace,
I would prefer him to a better place.
So farewell to you both.

Reg. Prescribe not us our duties.

Gon. Let your study
Be to content your lord, who hath received you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.

Cor. Time shall unfold what plaited cunning hides:
Who cover faults, at last shame them derides.
Well may you prosper!

France. Come, my fair Cordelia.

[*Exeunt France and Cordelia.*

Gon. Sister, it is not a little I have to say of what most nearly appertains to us both. I think our father will hence to-night.

Reg. That's most certain, and with you; next month with us.

Gon. You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgement he hath now cast her off appears too grossly.

Reg. 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

Gon. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long ingrafted condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

Reg. Such unconstant starts are we like to have from him as this of Kent's banishment.

Gon. There is further compliment of leave-taking between France and him. Pray you, let 's hit together: if our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

Reg. We shall further think on 't.

Gon. We must do something, and i' the heat.

[*Exeunt.*

SCENE II. *The Earl of Gloucester's castle.*

Enter EDMUND, *with a letter.*

Edm. Thou, nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund
As to the legitimate: fine word, 'legitimate'!
Well, my legitimate, if this letter speed
And my invention thrive, Edmund the base
Shall top the legitimate. I grow; I prosper:
Now, gods, stand up for bastards!

Enter GLOUCESTER.

Glou. Kent banish'd thus! and France in choler parted!
And the king gone to-night! subscribed his power!
Confined to exhibition! All this done
Upon the gad! Edmund, how now! what news?

Edm. So please your lordship, none.

[*Putting up the letter.*

Glou. Why so earnestly seek you to put up that letter?

Edm. I know no news, my lord.

Glou. What paper were you reading?

Edm. Nothing, my lord.

Glou. No? What needed then that terrible dispatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: come, if it be nothing, I shall not need spectacles.

Edm. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; and for so much as I have perused, I find it not fit for your o'er-looking.

Glou. Give me the letter, sir.

Edm. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

Glou. Let's see, let's see.

Edm. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

Glou. [*Reads*] 'This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, EDGAR.'

Hum!—Conspiracy!—'Sleep till I waked him, you should enjoy half his revenue,'—My son Edgar! Had he a hand to write this? a heart and brain to breed it in? When came this to you? who brought it?

Edm. It was not brought me, my lord; there's the cunning of it; I found it thrown in at the casement of my closet.

Glou. You know the character to be your brother's?

Edm. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

Glou. It is his.

Edm. It is his hand, my lord; but I hope his heart is not in the contents.

Glou. Hath he never heretofore sounded you in this business?

Edm. Never, my lord: but I have heard him oft maintain it to be fit, that, sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

Glou. O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! worse than brutish! Go, sirrah, seek him; ay, apprehend him: abominable villain! Where is he?

Edm. I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you shall run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath wrote this to feel my affection to your honour, and to no further pretence of danger.

Glou. Think you so?

Edm. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.

Glou. He cannot be such a monster—

Edm. Nor is not, sure.

Glou. To his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out: wind me into him, I pray you: frame the business after your own wisdom. I would unstate myself, to be in a due resolution. 93

Edm. I will seek him, sir, presently; convey the business as I shall find means, and acquaint you withal.

Glou. These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there 's son against father: the king falls from bias of nature; there 's father against child. We have seen the best of our time: machinations, hollowness, treachery and all ruinous disorders follow us disquietly to our graves. Find out this villain, Edmund; it shall lose thee nothing; do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'Tis strange. [*Exit.* 109

Edm. This is the excellent foppery of the world, that, when we are sick in fortune—often the surfeit of our own behaviour—we make guilty of our disasters the sun, the moon and the stars: as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves and treachers, by spherical predominance; drunkards, liars and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on. Edgar—

Enter EDGAR.

and pat he comes like the catastrophe of the old comedy: my cue is villanous melancholy, with a sigh like Tom o' Bedlam. O, these eclipses do portend these divisions! fa, sol, la, mi. 121

Edg. How now, brother Edmund! what serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

Edg. Do you busy yourself about that?

Edm. I promise you, the effects he writ of succeed unhappily; as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts, nuptial breaches, and I know not what.

Edg. How long have you been a sectary astronomical?

Edm. Come, come; when saw you my father last?

Edg. Why, the night gone by.

Edm. Spake you with him?

Edg. Ay, two hours together.

Edm. Parted you in good terms? Found you no displeasure in him by word or countenance?

Edg. None at all.

Edm. Bethink yourself wherein you may have offended him: and at my entreaty forbear his presence till some little time hath qualified the heat of his displeasure; which at this instant so rageth in him, that with the mischief of your person it would scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That's my fear. I pray you, have a continent forbearance till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak: pray ye, go; there's my key: if you do stir abroad, go armed.

Edg. Armed, brother!

Edm. Brother, I advise you to the best; go armed: I am no honest man if there be any good meaning towards you: I have told you what I have seen and heard; but faintly, nothing like the image and horror of it: pray you, away.

Edg. Shall I hear from you anon?

Edm. I do serve you in this business. [*Exit Edgar.*
A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none; on whose foolish honesty
My practices ride easy. I see the business.
Let me, if not by birth, have lands by wit:
All with me's meet that I can fashion fit. [*Exit.*

fair

SCENE III. *The Duke of Albany's palace.*

Enter GONERIL, *and* OSWALD, *her steward.*

Gon. Did my father strike my gentleman for chiding of his fool?

Osw. Yes, madam.

Gon. By day and night he wrongs me; every hour
He flashes into one gross crime or other,
That sets us all at odds: I 'll not endure it:
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting,
I will not speak with him; say I am sick:
If you come slack of former services,
You shall do well; the fault of it I 'll answer.

Osw. He's coming, madam; I hear him. [*Horns within.*

Gon. Put on what weary negligence you please,
You and your fellows; I 'ld have it come to question:
If he distaste it, let him to our sister,
Whose mind and mine, I know, in that are one,
Not to be over-ruled. Idle old man,
That still would manage those authorities
That he hath given away! Now, by my life,
Old fools are babes again; and must be used
With checks as flatteries, when they are seen abused.
Remember what I tell you.

Osw. Very well, madam.

Gon. And let his knights have colder looks among you; What grows of it, no matter; advise your fellows so: I would breed from hence occasions, and I shall, That I may speak: I'll write straight to my sister, To hold my very course. Prepare for dinner. [*Exeunt.*

SCENE IV. *A hall in the same.*

Enter KENT, *disguised.*

Kent. If but as well I other accents borrow, That can my speech defuse, my good intent May carry through itself to that full issue For which I razed my likeness. Now, banish'd Kent, If thou canst serve where thou dost stand condemn'd, So may it come, thy master, whom thou lovest, Shall find thee full of labours.

Horns within. Enter LEAR, Knights, *and* Attendants.

Lear. Let me not stay a jot for dinner; go get it ready. [*Exit an Attendant.*] How now! what art thou?

Kent. A man, sir.

Lear. What dost thou profess? what wouldst thou with us?

Kent. I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with him that is wise, and says little; to fear judgement; to fight when I cannot choose; and to eat no fish.

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou be as poor for a subject as he is for a king thou art poor enough. What wouldst thou?

Kent. Service.

Lear. Who wouldst thou serve?

Kent. You.

Lear. Dost thou know me, fellow?

Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What's that?

Kent. Authority.

Lear. What services canst thou do?

Kent. I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly: that which ordinary men are fit for, I am qualified in; and the best of me is diligence.

Lear. How old are thou?

Kent. Not so young, sir, to love a woman for singing, nor so old to dote on her for any thing: I have years on my back forty eight.

Lear. Follow me; thou shalt serve me: if I like thee no worse after dinner, I will not part from thee yet. Dinner, ho, dinner! Where's my knave? my fool? Go you, and call my fool hither. [*Exit an Attendant.*

Enter OSWALD.

You, you, sirrah, where's my daughter?

Osw. So please you,— [*Exit.*

Lear. What says the fellow there? Call the clotpoll back. [*Exit a Knight.*] Where's my fool, ho? I think the world's asleep.

Re-enter Knight.

How now! where's that mongrel?

Knight. He says, my lord, your daughter is not well.

Lear. Why came not the slave back to me when I called him?

Knight. Sir, he answered me in the roundest manner, he would not.

Lear. He would not!

Knight. My lord, I know not what the matter is; but, to my judgement, your highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears as well in the general dependants as in the duke himself also and your daughter.

Lear. Ha! sayest thou so?

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but rememberest me of mine own conception: I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity than as a very pretence and purpose of unkindness: I will look further into 't. But where 's my fool? I have not seen him this two days.

Knight. Since my young lady 's going into France, sir, the fool hath much pined away.

Lear. No more of that; I have noted it well. Go you, and tell my daughter I would speak with her. [*Exit an Attendant.*] Go you, call hither my fool.

[*Exit an Attendant.*]

Re-enter OSWALD.

O, you sir, you, come you hither, sir: who am I, sir?

Osw. My lady's father.

Lear. 'My lady's father'! my lord's knave: you dog! you slave! you cur!

Osw. I am none of these, my lord; I beseech your pardon.

Lear. Do you bandy looks with me, you rascal?

[*Striking him.*

Osw. I'll not be struck, my lord.

Kent. Nor tripped neither, you base foot-ball player.
[*Tripping up his heels.*

Lear. I thank thee, fellow; thou servest me, and I'll love thee.

Kent. Come, sir, arise, away! I'll teach you differences: away, away! If you will measure your lubber's length again, tarry: but away! go to; have you wisdom? so.
[*Pushes Oswald out.*

Lear. Now, my friendly knave, I thank thee: there's earnest of thy service.
[*Giving Kent money.*

Enter Fool.

Fool. Let me hire him too: here's my coxcomb.
[*Offering Kent his cap.*

Lear. How now, my pretty knave! how dost thou?

Fool. Sirrah, you were best take my coxcomb.

Kent. Why, fool?

Fool. Why, for taking one's part that's out of favour: nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly: there, take my coxcomb: why, this fellow has banished two on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb. How now, nuncle! Would I had two coxcombs and two daughters!

Lear. Why, my boy?

Fool. If I gave them all my living, I'ld keep my coxcombs myself. There's mine; beg another of thy daughters.

Lear. Take heed, sirrah; the whip.

Fool. Truth's a dog must to kennel; he must be whipped out, when Lady the brach may stand by the fire and stink.

Lear. A pestilent gall to me!

Fool. Sirrah, I'll teach thee a speech.

Lear. Do.

Fool. Mark it, nuncle:
Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest;
And thou shalt have more
Than two tens to a score.

Kent. This is nothing, fool.

Fool. Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for 't. Can you make no use of nothing, nuncle?

Lear. Why, no, boy; nothing can be made out of nothing.

Fool. [*To Kent*] Prithee, tell him, so much the rent of his land comes to: he will not believe a fool.

Lear. A bitter fool!

Fool. Dost thou know the difference, my boy, between a bitter fool and a sweet fool?

Lear. No, lad; teach me.

Fool. That lord that counsell'd thee
To give away thy land,
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

Lear. Dost thou call me fool, boy?

Fool. All thy other titles thou hast given away; that thou wast born with.

Kent. This is not altogether fool, my lord.

Fool. No, faith, lords and great men will not let me; if I

had a monopoly out, they would have part on 't; and ladies too, they will not let me have all the fool to myself; they 'll be snatching. Give me an egg, nuncle, and I 'll give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thy ass on thy back o'er the dirt: thou hadst little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

[*Singing*] Fools had ne 'er less wit in a year;
For wise men are grown foppish,
They know not how their wits to wear,
Their manners are so apish.

Lear. When were you wont to be so full of songs, sirrah?

Fool. I have used it, nuncle, ever since thou madest thy daughters thy mother: for when thou gavest them the rod, and put'st down thine own breeches,

[*Singing*] Then they for sudden joy did weep,
And I for sorrow sung,
That such a king should play bo-peep,
And go the fools among.

Prithee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie.

Lear. An you lie, sirrah, we 'll have you whipped.

Fool. I marvel what kin thou and thy daughters are: they 'll have me whipped for speaking true, thou 'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i' the middle: here comes one o' the parings.

Enter GONERIL.

Lear. How now, daughter! what makes that frontlet on?

Methinks you are too much of late i' the frown.

Fool. Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure; I am better than thou art now; I am a fool, thou art nothing. [*To Gon.*] Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing. Mum, mum,

[He that keeps nor crust nor crum,
Weary of all, shall want some.]

[*Pointing to Lear*] That's a shealed peascod.

Gon. Not only, sir, this your all-licensed fool,
But other of your insolent retinue
Do hourly carp and quarrel; breaking forth
In rank and not to be endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on
By your allowance; which if you should, the fault
Would not 'scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.

Fool. For, you know, nuncle,
The hedge-sparrow fed the cuckoo so long,
That it had it head bit off by it young.
So, out went the candle, and we were left darkling.

Lear. Are you our daughter?

Gon. Come, sir,
I would you would make use of that good wisdom,
Whereof I know you are fraught; and put away
These dispositions, that of late transform you
From what you rightly are.

Fool. May not an ass know when the cart draws the horse? Whoop, Jug! I love thee.

Lear. Doth any here know me? This is not Lear:

Doth Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, his discernings
Are lethargied—Ha! waking? 'tis not so.
Who is it that can tell me who I am?

Fool. Lear's shadow.

Lear. I would learn that; for, by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.

Fool. Which they will make an obedient father.

Lear. Your name, fair gentlewoman?

Gon. This admiration, sir, is much o' the savour
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are old and reverend, you should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and lust
Make it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak
For instant remedy: be then desired
By her, that else will take the thing she begs,
A little to disquantity your train;
And the remainder, that shall still depend,
To be such men as may besort your age,
And know themselves and you.

Lear. Darkness and devils!
Saddle my horses; call my train together.
Degenerate bastard! I'll not trouble thee:
Yet have I left a daughter.

Gon. You strike my people; and your disorder'd rabble
Make servants of their betters.

Enter ALBANY.

Lear. Woe, that too late repents,—[*To Alb.*] O, sir, are you come?

Is it your will? Speak, sir. Prepare my horses.
Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster!

Alb. Pray, sir, be patient.

Lear. [*To Gon.*] Detested kite! thou liest:
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their name. O most small fault,
How ugly didst thou in Cordelia show!
That, like an engine, wrench'd my frame of nature
From the fix'd place; drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in, [*Striking his head.*
And thy dear judgement out! Go, go, my people.

Alb. My lord, I am guiltless, as I am ignorant
Of what hath moved you.

Lear. It may be so, my lord.
Hear, nature, hear; dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful;
Into her womb convey sterility;
Dry up in her the organs of increase;
And from her derogate body never spring
A babe to honour her! If she must teem,
Create her child of spleen; that it may live
And be a thwart disnatured torment to her!
Let it stamp wrinkles in her brow of youth;
With cadent tears fret channels in her cheeks;
Turn all her mother's pains and benefits
To laughter and contempt; that she may feel
How sharper than a serpent's tooth it is
To have a thankless child! Away, away! [*Exit.*

Alb. Now, gods that we adore, whereof comes this?

Gon. Never afflict yourself to know the cause;

But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

Lear. What, fifty of my followers at a clap!
Within a fortnight!

Alb. What's the matter, sir?

Lear. I'll tell thee: [*To Gon.*] Life and death! I am ashamed
That thou hast power to shake my manhood thus;
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
The untented woundings of a father's curse
Pierce every sense about thee! Old fond eyes,
Beweep this cause again, I'll pluck ye out,
And cast you, with the waters that you lose,
To temper clay. Yea, is it come to this?
Let it be so: yet have I left a daughter,
Who, I am sure, is kind and comfortable:
When she shall hear this of thee, with her nails
She 'll flay thy wolvish visage. Thou shalt find
That I'll resume the shape which thou dost think
I have cast off for ever: thou shalt, I warrant thee.

[*Exeunt Lear, Kent, and Attendants.*

Gon. Do you mark that, my lord?

Alb. I cannot be so partial, Goneril,
To the great love I bear you,—

Gon. Pray you, content. What, Oswald, ho!
[*To the Fool*] You, sir, more knave than fool, after your master.

Fool. Nuncle Lear, nuncle Lear, tarry and take the fool with thee.

A fox, when one has caught her,
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter:
So the fool follows after. [*Exit.*

Gon. This man hath had good counsel: a hundred knights!
'Tis politic and safe to let him keep
At point a hundred knights: yes, that, on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives in mercy. Oswald, I say!

Alb. Well, you may fear too far.

Gon. Safer than trust too far:
Let me still take away the harms I fear,
Not fear still to be taken: I know his heart.
What he hath utter'd I have writ my sister:
If she sustain him and his hundred knights,
When I have show'd the unfitness,—

Re-enter OSWALD.

How now, Oswald!
What, have you writ that letter to my sister?

Osw. Yes, madam.

Gon. Take you some company, and away to horse:
Inform her full of my particular fear;
And thereto add such reasons of your own
As may compact it more. Get you gone;
And hasten your return. [*Exit Oswald.*] No, no, my lord,
This milky gentleness and course of yours
Though I condemn not, yet, under pardon,
You are much more attask'd for want of wisdom
Than praised for harmful mildness.

Alb. How far your eyes may pierce I cannot tell:
Striving to better, oft we mar what's well.

Gon. Nay, then—

Alb. Well, well; the event. [*Exeunt.*

SCENE V. *Court before the same.*

Enter LEAR, KENT, *and* Fool.

Lear. Go you before to Gloucester with these letters. Acquaint my daughter no further with any thing you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there afore you.

Kent. I will not sleep, my lord, till I have delivered your letter. [*Exit.*

Fool. If a man's brains were in 's heels, were 't not in danger of kibes?

Lear. Ay, boy.

Fool. Then, I prithee, be merry; thy wit shall ne'er go slip-shod.

Lear. Ha, ha, ha!

Fool. Shalt see thy other daughter will use thee kindly; for though she 's as like this as a crab 's like an apple, yet I can tell what I can tell.

Lear. Why, what canst thou tell, my boy?

Fool. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on 's face?

Lear. No.

Fool. Why, to keep one's eyes of either side 's nose; that what a man cannot smell out, he may spy into.

Lear. I did her wrong—

Fool. Canst tell how an oyster makes his shell?

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

Fool. Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature. So kind a father! Be my horses ready?

Fool. Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

Lear. Because they are not eight?

Fool. Yes, indeed: thou wouldst make a good fool.

Lear. To take 't again perforce! Monster ingratitude!

Fool. If thou wert my fool, nuncle, I 'ld have thee beaten for being old before thy time.

Lear. How 's that? 40

Fool. Thou shouldst not have been old till thou hadst been wise.

Lear. O, let me not be mad, not mad, sweet heaven! Keep me in temper: I would not be mad!

Enter Gentleman.

How now! are the horses ready?

Gent. Ready, my lord.

Lear. Come, boy. [*Exeunt.*

ACT II.

SCENE I. *The Earl of Gloucester's castle.*

Enter EDMUND, *and* CURAN *meets him.*

Edm. Save thee, Curan.

Cur. And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be there with him this night.

Edm. How comes that?

Cur. Nay, I know not. You have heard of the news abroad; I mean the whispered ones, for they are yet but ear-kissing arguments?

Edm. Not I: pray you, what are they?

Cur. Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?

Edm. Not a word.

Cur. You may do then in time. Fare you well, sir. [*Exit.*

Edm. The duke be here to-night? The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother;
And I have one thing, of a queasy question,
Which I must act: briefness and fortune, work!
Brother, a word; descend: brother, I say!

Enter EDGAR.

My father watches: O sir, fly this place;
Intelligence is given where you are hid;
You have now the good advantage of the night:
Have you not spoken 'gainst the Duke of Cornwall?
He's coming hither; now, i' the night, i' the haste,
And Regan with him: have you nothing said
Upon his party 'gainst the Duke of Albany?
Advise yourself.

Edg. I am sure on't, not a word.

Edm. I hear my father coming: pardon me;
In cunning I must draw my sword upon you:
Draw; seem to defend yourself; now quit you well.
Yield: come before my father. Light, ho, here!
Fly, brother. Torches, torches! So, farewell.
[*Exit Edgar.*
Some blood drawn on me would beget opinion
[*Wounds his arm.*
Of my more fierce endeavour: I have seen drunkards
Do more than this in sport. Father, father!
Stop, stop! No help?

Enter GLOUCESTER, *and* Servants *with torches.*

Glou. Now, Edmund, where's the villain?

Edm. Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand's auspicious mistress.

Glou. But where is he?

Edm. Look, sir, I bleed.

Glou. Where is the villain, Edmund?

Edm. Fled this way, sir. When by no means he could—

Glou. Pursue him, ho! Go after. [*Exeunt some Servants.*] By no means what?

Edm. Persuade me to the murder of your lordship;
But that I told him, the revenging gods
'Gainst parricides did all their thunders bend;
Spoke, with how manifold and strong a bond
The child was bound to the father; sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion
With his prepared sword he charges home
My unprovided body, lanced mine arm:
But when he saw my best alarum'd spirits,
Bold in the quarrel's right, roused to the encounter,
Or whether gasted by the noise I made,
Full suddenly he fled.

Glou. Let him fly far:
Not in this land shall he remain uncaught;
And found—dispatch. The noble duke my master,
My worthy arch and patron, comes to-night:
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,
Bringing the murderous caitiff to the stake;
He that conceals him, death.

Edm. When I dissuaded him from his intent,
And found him pight to do it, with curst speech
I threaten'd to discover him: he replied,
'Thou unpossessing bastard! dost thou think,
If I would stand against thee, could the reposure
Of any trust, virtue, or worth in thee
Make thy words faith'd? No: what I should deny—

As this I would; ay, though thou didst produce
My very character—I 'ld turn it all
To thy suggestion, plot, and damned practice:
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potential spurs
To make thee seek it.

Glou. Strong and fasten'd villain!
Would he deny his letter? I never got him.
[*Tucket within.*
Hark, the duke's trumpets! I know not why he comes.
All ports I 'll bar; the villain shall not 'scape;
The duke must grant me that: besides, his picture
I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I 'll work the means
To make thee capable.

Enter CORNWALL, REGAN, *and* Attendants.

Corn. How now, my noble friend! since I came hither,
Which I can call but now, I have heard strange news.

Reg. If it be true, all vengeance comes too short
Which can pursue the offender. How dost, my lord?

Glou. O, madam, my old heart is crack'd, is crack'd!

Reg. What, did my father's godson seek your life?
He whom my father named? your Edgar?

Glou. O, lady, lady, shame would have it hid!

Reg. Was he not companion with the riotous knights
That tend upon my father?

Glou. I know not, madam: 'tis too bad, too bad.

Edm. Yes, madam, he was of that consort.

Reg. No marvel, then, though he were ill affected:
'Tis they have put him on the old man's death,
To have the waste and spoil of his revenues.
I have this present evening from my sister
Been well inform'd of them; and with such cautions,

That if they come to sojourn at my house,
I 'll not be there.

Corn. Nor I, assure thee, Regan.
Edmund, I hear that you have shewn your father
A child-like office.

Edm. 'Twas my duty, sir.

Glou. He did bewray his practice; and received
This hurt you see, striving to apprehend him.

Corn. Is he pursued?

Glou. Ay, my good lord.

Corn. If he be taken, he shall never more
Be fear'd of doing harm: make your own purpose,
How in my strength you please. For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours:
Natures of such deep trust we shall much need;
You we first seize on.

Edm. I shall serve you, sir,
Truly, however else.

Glou. For him I thank your grace.

Corn. You know not why we came to visit you,—

Reg. Thus, out of season, threading dark-eyed night:
Occasions, noble Gloucester, of some poise,
Wherein we must have use of your advice:
Our father he hath writ, so hath our sister,
Of differences, which I least thought it fit
To answer from our home; the several messengers
From hence attend dispatch. Our good old friend,
Lay comforts to your bosom; and bestow
Your needful counsel to our business,
Which craves the instant use.

Glou. I serve you, madam:
Your graces are right welcome. [*Flourish. Exeunt.*

SCENE II. *Before Gloucester's castle.*

Enter KENT *and* OSWALD, *severally.*

Osw. Good dawning to thee, friend: art of this house?

Kent. Ay.

Osw. Where may we set our horses?

Kent. I' the mire,

Osw. Prithee, if thou lovest me, tell me.

Kent. I love thee not.

Osw. Why, then, I care not for thee.

Kent. If I had thee in Lipsbury pinfold, I would make thee care for me.

Osw. Why dost thou use me thus? I know thee not.

Kent. Fellow, I know thee. 11

Osw. What dost thou know me for?

Kent. A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking knave; a glass-gazing, superserviceable, finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd, in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition. 22

Osw. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

Kent. What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days ago since I tripped up thy heels, and beat thee before the king? Draw, you rogue: for, though it be night, yet the moon shines; I 'll make a sop o' the moonshine of you: draw, you cullionly barber-monger, draw. [*Drawing his sword.* 31

Osw. Away! I have nothing to do with thee.

Kent. Draw, you rascal: you come with letters against the king; and take vanity the puppet's part against the royalty of her father: draw, you rogue, or I 'll so carbonado your shanks: draw, you rascal; come your ways.

Osw. Help, ho! murder! help!

Kent. Strike, you slave; stand, rogue; stand, you neat slave, strike. [*Beating him.*

Osw. Help, ho! murder! murder!

Enter EDMUND, *with his rapier drawn*, CORNWALL, REGAN, GLOUCESTER, and Servants.

Edm. How now! What 's the matter? [*Parting them.*

Kent. With you, goodman boy, an you please: come, I'll flesh ye; come on, young master.

Glou. Weapons! arms! What 's the matter here?

Corn. Keep peace, upon your lives:
He dies that strikes again. What is the matter?

Reg. The messengers from our sister and the king.

Corn. What is your difference? speak.

Osw. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee: a tailor made thee.

Corn. Thou art a strange fellow: a tailor make a man?

Kent. Ay, a tailor, sir: a stone-cutter or a painter could not have made him so ill, though he had been but two hours at the trade.

Corn. Speak yet, how grew your quarrel?

Osw. This ancient ruffian, sir, whose life I have spared at suit of his gray beard,—

Kent. Thou zed! thou unnecessary letter! My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the walls of a jakes with him. Spare my gray beard, you wagtail?

Corn. Peace, sirrah!
You beastly knave, know you no reverence?

Kent. Yes, sir; but anger hath a privilege.

Corn. Why art thou angry?

Kent. That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse t' unloose; smooth every passion
That in the natures of their lords rebel;
Bring oil to fire, snow to their colder moods;
Renege, affirm, and turn their halcyon beaks
With every gale and vary of their masters,
Knowing nought, like dogs, but following.
A plague upon your epileptic visage!
Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum plain,
I 'ld drive ye cackling home to Camelot.

Corn. What, art thou mad, old fellow?

Glou. How fell you out? say that.

Kent. No contraries hold more antipathy
Than I and such a knave.

Corn. Why dost thou call him knave? What 's his offence?

Kent. His countenance likes me not.

Corn. No more, perchance, does mine, nor his, nor hers.

Kent. Sir, 'tis my occupation to be plain:
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.

Corn. This is some fellow,
Who, having been praised for bluntness, doth affect
A saucy roughness, and constrains the garb
Quite from his nature: he cannot flatter, he,
An honest mind and plain, he must speak truth!
An they will take it, so; if not, he 's plain.

These kind of knaves I know, which in this plainness
Harbour more craft and more corrupter ends
Than twenty silly ducking observants
That stretch their duties nicely.

Kent. Sir, in good sooth, in sincere verity,
Under the allowance of your great aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,—

Corn. What mean'st by this?

Kent. To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer: he that beguiled you in a plain accent was a plain knave; which for my part I will not be, though I should win your displeasure to entreat me to 't.

Corn. What was the offence you gave him?

Osw. I never gave him any:
It pleased the king his master very late
To strike at me, upon his misconstruction;
When he, conjunct, and flattering his displeasure,
Tripp'd me behind: being down, insulted, rail'd,
And put upon him such a deal of man,
That worthied him, got praises of the king
For him attempting who was self-subdued;
And, in the fleshment of this dread exploit,
Drew on me here again.

Kent. None of these rogues and cowards
But Ajax is their fool.

Corn. Fetch forth the stocks!
You stubborn ancient knave, you reverend braggart,
We 'll teach you—

Kent. Sir, I am too old to learn:
Call not your stocks for me: I serve the king;
On whose employment I was sent to you:
You shall do small respect, show too bold malice
Against the grace and person of my master,
Stocking his messenger.

Corn. Fetch forth the stocks! As I have life and honour,
There shall he sit till noon.

Reg. Till noon! till night, my lord; and all night too.

Kent. Why, madam, if I were your father's dog,
You should not use me so.

Reg. Sir, being his knave, I will.

Corn. This is a fellow of the self-same colour
Our sister speaks of. Come, bring away the stocks!

[*Stocks brought out.*

Glou. Let me beseech your grace not to do so:
His fault is much, and the good king his master
Will check him for 't: your purposed low correction
Is such as basest and contemned'st wretches
For pilferings and most common trespasses
Are punish'd with: the king must take it ill,
That he so slightly valued in his messenger,
Should have him thus restrain'd.

Corn. I'll answer that.

Reg. My sister may receive it much more worse,
To have her gentleman abused, assaulted,
For following her affairs. Put in his legs.

[*Kent is put in the stocks.*

Come, my good lord, away.

[*Exeunt all but Gloucester and Kent.*

Glou. I am sorry for thee, friend; 'tis the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopp'd: I'll entreat for thee.

Kent. Pray, do not, sir: I have watched and travell'd hard;
Some time I shall sleep out, the rest I'll whistle.
A good man's fortune may grow out at heels:
Give you good morrow!

Glou. The duke's to blame in this; 'twill be ill taken.

[*Exit.*

Kent. Good king, that must approve the common saw,
Thou out of heaven's benediction comest
To the warm sun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter! Nothing almost sees miracles
But misery: I know 'tis from Cordelia,
Who hath most fortunately been inform'd
Of my obscured course; and shall find time
From this enormous state, seeking to give
Losses their remedies. All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night: smile once more; turn thy wheel!
[*Sleeps.*

SCENE III. *A wood.*

Enter EDGAR.

Edg. I heard myself proclaim'd;
And by the happy hollow of a tree
Escaped the hunt. No port is free; no place,
That guard and most unusual vigilance
Does not attend my taking. Whiles I may 'scape,
I will preserve myself: and am bethought
To take the basest and most poorest shape
That ever penury, in contempt of man,
Brought near to beast: my face I'll grime with filth,
Blanket my loins, elf all my hair in knots,
And with presented nakedness out-face
The winds and persecutions of the sky.
The country gives me proof and precedent
Of Bedlam beggars, who with roaring voices
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting villages, sheep-cotes and mills,
Sometime with lunatic bans, sometime with prayers,

Enforce their charity. Poor Turlygod! poor Tom!
That's something yet: Edgar I nothing am. [*Exit.*

SCENE IV. *Before Gloucester's castle. Kent in the stocks.*

Enter LEAR, Fool, *and* Gentleman.

Lear. 'Tis strange that they should so depart from home,
And not send back my messenger.

Gent. As I learn'd,
The night before there was no purpose in them
Of this remove.

Kent. Hail to thee, noble master!

Lear. Ha!
Makest thou this shame thy pastime?

Kent. No, my lord.

Fool. Ha, ha! he wears cruel garters. Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins, and men by the legs: when a man's over-lusty at legs, then he wears wooden nether-stocks.

Lear. What's he that hath so much thy place mistook
To set thee here?

Kent. It is both he and she;
Your son and daughter.

Lear. No.

Kent. Yes.

Lear. No, I say.

Kent. I say, yea.

Lear. No, no, they would not.

Kent. Yes, they have.

Lear. By Jupiter, I swear, no.

Kent. By Juno, I swear, ay.

Lear. They durst not do't;
They could not, would not do't; 'tis worse than murder,

To do upon respect such violent outrage:
Resolve me, with all modest haste, which way
Thou mightst deserve, or they impose, this usage,
Coming from us.

Kent. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril his mistress salutations;
Deliver'd letters, spite of intermission,
Which presently they read: on whose contents
They summon'd up their meiny, straight took horse;
Commanded me to follow and attend
The leisure of their answer; gave me cold looks:
And meeting here the other messenger,
Whose welcome I perceived had poison'd mine—
Being the very fellow that of late
Display'd so saucily against your highness—
Having more man than wit about me, drew:
He raised the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.

Fool. Winter's not gone yet, if the wild-geese fly that way.

Fathers that wear rags
Do make their children blind;
But fathers that bear bags
Shall see their children kind.

But, for all this, thou shalt have as many dolours for thy daughters as thou canst tell in a year.

Lear. O, how this mother swells up toward my heart!
Hysterica passio, down, thou climbing sorrow,
Thy element's below! Where is this daughter?

Kent. With the earl, sir, here within.

Lear. Follow me not; stay here. [*Exit.*

Gent. Made you no more offence but what you speak of?

Kent. None.
How chance the king comes with so small a train?

Fool. An thou hadst been set i' the stocks for that question, thou hadst well deserved it.

Kent. Why, fool?

Fool. We'll set thee to school to an ant, to teach thee there's no labouring i' the winter. All that follow their noses are led by their eyes but blind men; and there's not a nose among twenty but can smell him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it.

That sir which serves and seeks for gain,
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;
The fool no knave, perdy.

Kent. Where learned you this, fool?

Fool. Not i' the stocks, fool.

Re-enter LEAR, *with* GLOUCESTER.

Lear. Deny to speak with me? They are sick? they are weary?
They have travell'd all the night? Mere fetches;
The images of revolt and flying off.
Fetch me a better answer.

Glou. My dear lord,
You know the fiery quality of the duke;

How unremoveable and fix'd he is
In his own course.

Lear. Vengeance! plague! death! confusion!
Fiery? what quality? Why, Gloucester, Gloucester,
I 'ld speak with the Duke of Cornwall and his wife.

Glou. Well, my good lord, I have inform'd them so.

Lear. Inform'd them! Dost thou understand me, man?

Glou. Ay, my good lord.

Lear. The king would speak with Cornwall; the dear father
Would with his daughter speak, commands her service:
Are they inform'd of this? My breath and blood!
Fiery? the fiery duke? Tell the hot duke that—
No, but not yet: may be he is not well:
Infirmity doth still neglect all office
Whereto our health is bound; we are not ourselves
When nature being oppress'd commands the mind
To suffer with the body: I 'll forbear;
And am fall'n out with my more headier will,
To take the indisposed and sickly fit
For the sound man. [*Looking on Kent.*] Death on my state! wherefore
Should he sit here? This act persuades me
That this remotion of the duke and her
Is practice only. Give me my servant forth.
Go tell the duke and 's wife I 'ld speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber-door I 'll beat the drum
Till it cry sleep to death.

Glou. I would have all well betwixt you. [*Exit.*

Lear. O me, my heart, my rising heart! But, down!

Fool. Cry to it, nuncle, as the cockney did to the eels when she put 'em i' the paste alive; she knapped 'em o' the coxcombs with a stick, and cried 'Down, wantons, down!' 'Twas her brother that, in pure kindness to his horse, buttered his hay.

Re-enter GLOUCESTER, *with* CORNWALL, REGAN, *and* Servants.

Lear. Good morrow to you both.

Corn. Hail to your grace!

[*Kent is set at liberty.*

Reg. I am glad to see your highness.

Lear. Regan, I think you are; I know what reason
I have to think so: if thou shouldst not be glad,
I would divorce me from thy mother's tomb,
Sepulchring an adultress. [*To Kent*] O, are you free?
Some other time for that. Beloved Regan,
Thy sister's naught: O Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here:
[*Points to his heart.*
I can scarce speak to thee; thou'lt not believe
With how depraved a quality—O Regan!

Reg. I pray you, sir, take patience: I have hope
You less know how to value her desert
Than she to scant her duty.

Lear. Say, how is that?

Reg. I cannot think my sister in the least
Would fail her obligation: if, sir, perchance
She have restrain'd the riots of your followers,
'Tis on such ground and to such wholesome end
As clears her from all blame.

Lear. My curses on her!

Reg. O, sir, you are old;
Nature in you stands on the very verge
Of her confine: you should be ruled and led
By some discretion that discerns your state
Better than you yourself. Therefore I pray you
That to our sister you do make return;
Say you have wrong'd her, sir.

Lear. Ask her forgiveness?
Do you but mark how this becomes the house:
[*Kneeling.*] 'Dear daughter, I confess that I am old;

Age is unnecessary: on my knees I beg
That you 'll vouchsafe me raiment, bed and food.'

Reg. Good sir, no more; these are unsightly tricks:
Return you to my sister.

Lear. [*Rising*] Never, Regan:
She hath abated me of half my train;
Look'd black upon me; struck me with her tongue,
Most serpent-like, upon the very heart:
All the stored vengeances of heaven fall
On her ingrateful top! Strike her young bones,
You taking airs, with lameness.

Corn. Fie, sir, fie!

Lear. You nimble lightnings, dart your blinding flames
Into her scornful eyes. Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride.

Reg. O the blest gods! so will you wish on me,
When the rash mood is on.

Lear. No, Regan, thou shalt never have my curse:
Thy tender-hefted nature shall not give
Thee o'er to harshness: her eyes are fierce, but thine
Do comfort and not burn. 'Tis not in thee
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,
And in conclusion to oppose the bolt
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude;
Thy half o' the kingdom hast thou not forgot,
Wherein I thee endow'd.

Reg. Good sir, to the purpose.

Lear. Who put my man i' the stocks? [*Tucket within.*

Corn. What trumpet 's that?

Reg. I know 't; my sister's; this approves her letter,
That she would soon be here.

Enter OSWALD.

Is your lady come?

Lear. This is a slave, whose easy-borrow'd pride
Dwells in the fickle grace of her he follows.
Out, varlet, from my sight!

Corn. What means your grace?

Lear. Who stock'd my servant? Regan, I have good hope
Thou didst not know on't. Who comes here?

Enter GONERIL.

O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,
Make it your cause; send down, and take my part!
[*To Gon.*] Art not ashamed to look upon this beard?
O Regan, wilt thou take her by the hand?

Gon. Why not by the hand, sir? How have I offended?
All's not offence that indiscretion finds
And dotage terms so.

Lear. O sides, you are too tough;
Will you yet hold? How came my man i' the stocks?

Corn. I set him there, sir: but his own disorders
Deserved much less advancement.

Lear. You! did you?

Reg. I pray you, father, being weak, seem so.
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me:
I am now from home, and out of that provision
Which shall be needful for your entertainment.

Lear. Return to her, and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air;
To be a comrade with the wolf and owl,—
Necessity's sharp pinch! Return with her?

Why, the hot-blooded France, that dowerless took
Our youngest born, I could as well be brought
To knee his throne, and, squire-like, pension beg
To keep base life afoot. Return with her?
Persuade me rather to be slave and sumpter
To this detested groom. [*Pointing at Oswald.*

Gon. At your choice, sir.

Lear. I prithee, daughter, do not make me mad:
I will not trouble thee, my child; farewell:
We'll no more meet, no more see one another:
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that's in my flesh,
Which I must needs call mine: thou art a boil,
A plague-sore, an embossed carbuncle,
In my corrupted blood. But I'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove:
Mend when thou canst; be better at thy leisure:
I can be patient; I can stay with Regan,
I and my hundred knights.

Reg. Not altogether so:
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion
Must be content to think you old, and so—
But she knows what she does.

Lear. Is this well spoken?

Reg. I dare avouch it, sir: what, fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How, in one house,
Should many people under two commands
Hold amity? 'Tis hard, almost impossible.

Gon. Why might not you, my lord, receive attendance
From those that she calls servants or from mine?

Reg. Why not, my lord? If then they chanced to slack you,
We could control them. If you will come to me,—
For now I spy a danger,—I entreat you
To bring but five and twenty: to no more
Will I give place or notice.

Lear. I gave you all—

Reg. And in good time you gave it.

Lear. Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number. What, must I come to you
With five and twenty, Regan? said you so?

Reg. And speak't again, my lord; no more with me.

Lear. Those wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worst
Stands in some rank of praise. [*To Gon.*] I'll go with thee:
Thy fifty yet doth double five-and-twenty,
And thou art twice her love.

Gon. Hear me, my lord:
What need you five and twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?

Reg. What need one?

Lear. O, reason not the need: our basest beggars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life's as cheap as beast's: thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But for true need,—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both:
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,

And let not women's weapons, water-drops,
Stain my man's cheeks! No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not; but they shall be
The terrors of the earth. You think I 'll weep;
No, I 'll not weep:
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I 'll weep. O fool, I shall go mad!

[*Exeunt Lear, Gloucester, Kent, and Fool. Storm and tempest.*

Corn. Let us withdraw; 'twill be a storm.

Reg. This house is little: the old man and his people
Cannot be well bestow'd.

Gon. 'Tis his own blame; hath put himself from rest,
And must needs taste his folly.

Reg. For his particular, I 'll receive him gladly,
But not one follower.

Gon. So am I purposed.
Where is my lord of Gloucester?

Corn. Follow'd the old man forth: he is return'd.

Re-enter GLOUCESTER.

Glou. The king is in high rage.

Corn. Whither is he going?

Glou. He calls to horse; but will I know not whither.

Corn. 'Tis best to give him way; he leads himself.

Gon. My lord, entreat him by no means to stay.

Glou. Alack, the night comes on, and the bleak winds
Do sorely ruffle; for many miles about
There 's scarce a bush.

Reg. O, sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors:
He is attended with a desperate train;

And what they may incense him to, being apt
To have his ear abused, wisdom bids fear.

Corn. Shut up your doors, my lord; 'tis a wild night:
My Regan counsels well: come out o' the storm.

[*Exeunt.*

ACT III.

SCENE I. *A heath.*

Storm still. Enter KENT *and a* Gentleman, *meeting.*

Kent. Who 's there, besides foul weather?

Gent. One minded like the weather, most unquietly.

Kent. I know you. Where 's the king?

Gent. Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;
Strives in his little world of man to out-scorn
The to-and-fro-conflicting wind and rain.
This night, wherein the cub-drawn bear would couch,
The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.

Kent. But who is with him?

Gent. None but the fool; who labours to outjest
His heart-struck injuries.

Kent. Sir, I do know you;
And dare, upon the warrant of my note,
Commend a dear thing to you. There is division,
Although as yet the face of it be cover'd

With mutual cunning, 'twixt Albany and Cornwall;
Who have—as who have not, that their great stars
Throned and set high?—servants, who seem no less,
Which are to France the spies and speculations
Intelligent of our state; what hath been seen,
Either in snuffs and packings of the dukes,
Or the hard rein which both of them have borne
Against the old kind king; or something deeper,
Whereof perchance these are but furnishings;
But, true it is, from France there comes a power
Into this scatter'd kingdom; who already,
Wise in our negligence, have secret feet
In some of our best ports, and are at point
To show their open banner. Now to you:
If on my credit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain.
I am a gentleman of blood and breeding,
And from some knowledge and assurance offer
This office to you.

Gent. I will talk further with you.

Kent. No, do not.
For confirmation that I am much more
Than my out-wall, open this purse, and take
What it contains. If you shall see Cordelia,—
As fear not but you shall,—show her this ring;
And she will tell you who your fellow is
That yet you do not know. Fie on this storm!
I will go seek the king.

Gent. Give me your hand: have you no more to say?

Kent. Few words, but, to effect, more than all yet;
That, when we have found the king,—in which your pain
That way, I 'll this,—he that first lights on him
Holla the other. [*Exeunt severally.*

SCENE II. *Another part of the heath. Storm still.*

Enter LEAR *and* Fool.

Lear. Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once,
That make ingrateful man!

Fool. O nuncle, court holy-water in a dry house is better than this rain-water out o' door. Good nuncle, in, and ask thy daughters' blessing: here's a night pities neither wise man nor fool.

Lear. Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters:
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription: then let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak and despised old man:
But yet I call you servile ministers,
That have with two pernicious daughters join'd
Your high-engender'd battles 'gainst a head
So old and white as this. O! O! 'tis foul!

Fool. He that has a house to put's head in has a good head-piece.

The man that makes his toe
What he his heart should make
Shall of a corn cry woe,
And turn his sleep to wake.

For there was never yet fair woman but she made mouths in a glass.

Lear. No, I will be the pattern of all patience; I will say nothing.

Enter KENT.

Kent. Who 's there?

Fool. Marry, here 's a wise man and a fool.

Kent. Alas, sir, are you here? things that love night
Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark,
And make them keep their caves: since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard: man's nature cannot carry
The affliction nor the fear.

Lear. Let the great gods,
That keep this dreadful pother o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice: hide thee, thou bloody hand;
Thou perjured, and thou simular man of virtue
That art incestuous: caitiff, to pieces shake,
That under covert and convenient seeming
Hast practised on man's life: close pent-up guilts,
Rive your concealing continents and cry
These dreadful summoners grace. I am a man
More sinn'd against than sinning.

Kent. Alack, bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest:
Repose you there; while I to this hard house—
More harder than the stones whereof 'tis raised;
Which even but now, demanding after you,
Denied me to come in—return, and force
Their scanted courtesy.

Lear. My wits begin to turn.
Come on, my boy: how dost, my boy? art cold?

I am cold myself. Where is this straw, my fellow?
The art of our necessities is strange,
That can make vile things precious. Come, your hovel.
Poor fool and knave, I have one part in my heart
That 's sorry yet for thee.

Fool. [*Singing*] He that has and a little tiny wit,—
With hey, ho, the wind and the rain,—
Must make content with his fortunes fit,
For the rain it raineth every day.

Lear. True, my good boy. Come, bring us to this hovel. [*Exeunt Lear and Kent.*

Fool. I 'll speak a prophecy ere I go:
When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues;
Nor cutpurses come not to throngs;
Then shall the realm of Albion
Come to great confusion:
Then comes the time, who lives to see 't,
That going shall be used with feet.
This prophecy Merlin shall make; for I live before his time. [*Exit.*

SCENE III. *Gloucester's castle.*

Enter GLOUCESTER *and* EDMUND.

Glou. Alack, alack, Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house; charged

me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

Edm. Most savage and unnatural! 6

Glou. Go to; say you nothing. There 's a division betwixt the dukes; and a worse matter than that: I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my closet: these injuries the king now bears will be revenged home; there 's part of a power already footed: we must incline to the king. I will seek him, and privily relieve him: go you and maintain talk with the duke, that my charity be not of him perceived: if he ask for me, I am ill and gone to bed. Though I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [*Exit.*

Edm. This courtesy, forbid thee, shall the duke
Instantly know; and of that letter too: 20
This seems a fair deserving, and must draw me
That which my father loses; no less than all:
The younger rises when the old doth fall. [*Exit.*

SCENE IV. *The heath. Before a hovel.*

Enter LEAR, KENT, *and* Fool.

Kent. Here is the place, my lord; good my lord, enter:
The tyranny of the open night 's too rough
For nature to endure. [*Storm still.*

Lear. Let me alone.

Kent. Good my lord, enter here.

Lear. Wilt break my heart?

Kent. I had rather break mine own. Good my lord, enter.

Lear. Thou think'st 'tis much that this contentious storm
Invades us to the skin: so 'tis to thee;

But where the greater malady is fix'd,
The lesser is scarce felt. Thou 'ldst shun a bear;
But if thy flight lay toward the raging sea,
Thou 'ldst meet the bear i' the mouth. When the mind 's free,
The body 's delicate: the tempest in my mind
Doth from my senses take all feeling else
Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to 't? But I will punish home.
No, I will weep no more. In such a night
To shut me out! Pour on; I will endure.
In such a night as this! O Regan, Goneril!
Your old kind father, whose frank heart gave you all,—
O, that way madness lies; let me shun that;
No more of that.

Kent. Good my lord, enter here.

Lear. Prithee, go in thyself; seek thine own ease:
This tempest will not give me leave to ponder
On things would hurt me more. But I 'll go in.
[*To the Fool*] In, boy; go first. You houseless poverty,—
Nay, get thee in. I 'll pray, and then I 'll sleep.
[*Fool goes in.*
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and window'd raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

Edg. [*Within*] Fathom and half, fathom and half! Poor Tom! [*The Fool runs out from the hovel.*

Fool. Come not in here, nuncle, here 's a spirit. Help me, help me!

Kent. Give me thy hand. Who 's there?

Fool. A spirit, a spirit: he says his name's poor Tom.

Kent. What art thou that dost grumble there i' the straw?
Come forth.

Enter EDGAR *disguised as a madman.*

Edg. Away! the foul fiend follows me!
Through the sharp hawthorn blows the cold wind.
Hum! go to thy cold bed, and warm thee.

Lear. Hast thou given all to thy two daughters? And art thou come to this?

Edg. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame, and through ford and whirlipool, o'er bog and quagmire; that hath laid knives under his pillow, and halters in his pew; set rats-bane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor. Bless thy five wits! Tom's a-cold. O, do de, do de, do de. Bless thee from whirlwinds, star-blasting, and taking! Do poor Tom some charity, whom the foul fiend vexes. There could I have him now, and there, and there again, and there. [*Storm still.*

Lear. What, have his daughters brought him to this pass? Couldst thou save nothing? Didst thou give them all?

Fool. Nay, he reserved a blanket, else we had been all shamed.

Lear. Now, all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

Kent. He hath no daughters, sir.

Lear. Death, traitor! nothing could have subdued nature
To such a lowness but his unkind daughters.
Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?

Judicious punishment! 'twas this flesh begot
Those pelican daughters.

Edg. Pillicock sat on Pillicock-hill:
Halloo, halloo, loo, loo!

Fool. This cold night will turn us all to fools and madmen.

Edg. Take heed o' the foul fiend: obey thy parents; keep thy word justly; swear not; commit not with man's sworn spouse; set not thy sweet heart on proud array. Tom 's a-cold. 81

Lear. What hast thou been?

Edg. A serving-man, proud in heart and mind; that curled my hair; wore gloves in my cap; swore as many oaths as I spake words and broke them in the sweet face of heaven: one that slept in the contriving of lust and waked to do it: wine loved I deeply, dice dearly, and in woman out-paramoured the Turk: false of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman, and defy the foul fiend. 92

Still through the hawthorn blows the cold wind:
Says suum, mun, ha, no, nonny.
Dolphin my boy, my boy, sessa! let him trot by.

[*Storm still.*

Lear. Why, thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha! here 's three on 's are sophisticated! Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! come, unbutton here. 103

[*Tearing off his clothes.*

Fool. Prithee, nuncle, be contented; 'tis a naughty night to swim in. Look, here comes a walking fire.

Enter GLOUCESTER, *with a torch.*

Edg. This is the foul fiend Flibbertigibbet: he begins at curfew and walks till the first cock; he gives the web and the pin, squints the eye and makes the hare-lip; mildews the white wheat and hurts the poor creature of earth.

S. Withold footed thrice the old;
He met the night-mare and her nine-fold;
Bid her alight,
And her troth plight,
And, aroint thee, witch, aroint thee!

Kent. How fares your grace?

Lear. What 's he?

Kent. Who 's there? What is 't you seek?

Glou. What-are you there? Your names?

Edg. Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat and the ditch dog; drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stock-punished, and imprisoned; who hath had three suits to his back, six shirts to his body, horse to ride, and weapon to wear;

But mice and rats, and such small deer,
Have been Tom's food for seven long year.

Beware my follower. Peace, Smulkin; peace, thou fiend!

Glou. What, hath your grace no better company?

Edg. The prince of darkness is a gentleman:
Modo he 's call'd, and Mahu.

Glou. Our flesh and blood is grown so vile, my lord,
That it doth hate what gets it.

Edg. Poor Tom 's a-cold.

Glou. Go in with me: my duty cannot suffer
To obey in all your daughters' hard commands:
Though their injunction be to bar my doors

And let this tyrannous night take hold upon you,
Yet have I ventured to come seek you out,
And bring you where both fire and food is ready.

Lear. First let me talk with this philosopher!
What is the cause of thunder?

Kent. Good my lord, take his offer; go into the house.

Lear. I 'll talk a word with this same learned Theban.
What is your study?

Edg. How to prevent the fiend and to kill vermin.

Lear. Let me ask you one word in private.

Kent. Importune him once more to go, my lord;
His wits begin to unsettle.

Glou. Canst thou blame him? [*Storm still.*
His daughters seek his death: ah, that good Kent!
He said it would be thus, poor banish'd man!
Thou say'st the king grows mad; I 'll tell thee, friend,
I am almost mad myself: I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late: I loved him, friend;
No father his son dearer: truth to tell thee,
The grief hath crazed my wits. What a night 's this!
I do beseech your grace,—

Lear. O, cry you mercy, sir.
Noble philosopher, your company.

Edg. Tom 's a-cold.

Glou. In, fellow, there, into the hovel: keep thee warm.

Lear. Come, let 's in all.

Kent. This way, my lord.

Lear. With him;
I will keep still with my philosopher.

Kent. Good my lord, soothe him; let him take the fellow.

Glou. Take him you on.

Kent. Sirrah, come on; go along with us.

Lear. Come, good Athenian.

Glou. No words, no words: hush.

Edg. Child Rowland to the dark tower came,
His word was still,—Fie, foh, and fum,
I smell the blood of a British man. [*Exeunt.*

SCENE V. *Gloucester's castle.*

Enter CORNWALL *and* EDMUND.

Corn. I will have my revenge ere I depart his house.

Edm. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

Corn. I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit, set a-work by a reproveable badness in himself.

Edm. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

Corn. Go with me to the duchess.

Edm. If the matter of this paper be certain, you have mighty business in hand.

Corn. True or false, it hath made thee earl of Gloucester. Seek out where thy father is, that he may be ready for our apprehension.

Edm. [*Aside*] If I find him comforting the king, it will stuff his suspicion more fully.—I will persever in my course of loyalty, though the conflict be sore between that and my blood.

Corn. I will lay trust upon thee; and thou shalt find a dearer father in my love. [*Exeunt.*

SCENE VI. *A chamber in a farmhouse adjoining the castle.*

Enter GLOUCESTER, LEAR, KENT, Fool, *and* EDGAR.

Glou. Here is better than the open air; take it thankfully.

I will piece out the comfort with what addition I can: I will not be long from you.

Kent. All the power of his wits have given way to his impatience: the gods reward your kindness!

[*Exit Gloucester.*

Edg. Frateretto calls me, and tells me Nero is an angler in the lake of darkness. Pray, innocent, and beware the foul fiend.

Fool. Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman?

Lear. A king, a king!

Fool. No, he's a yeoman that has a gentleman to his son; for he's a mad yeoman that sees his son a gentleman before him.

Lear. To have a thousand with red burning spits
Come hissing in upon 'em,—

Edg. The foul fiend bites my back.

Fool. He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.

Lear. It shall be done; I will arraign them straight. [*To Edgar*] Come, sit thou here, most learned justicer; [*To the Fool*] Thou, sapient sir, sit here. Now, you she foxes!

Edg. Look, where he stands and glares! Wantest thou eyes at trial, madam?
Come o'er the bourn, Bessy, to me.

Fool. Her boat hath a leak,
And she must not speak
Why she dares not come over to thee.

Edg. The foul fiend haunts poor Tom in the voice of a nightingale. Hopdance cries in Tom's belly for two white herring. Croak not, black angel; I have no food for thee.

Kent. How do you, sir? Stand you not so amazed: Will you lie down and rest upon the cushions?

Lear. I'll see their trial first. Bring in the evidence. [*To Edgar*] Thou robed man of justice, take thy place;

[*To the Fool*] And thou, his yoke-fellow of equity,
Bench by his side. [*To Kent*] You are o' the commission,
Sit you too.

Edg. Let us deal justly.
Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.
Pur! the cat is gray.

Lear. Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father.

Fool. Come hither, mistress. Is your name Goneril?

Lear. She cannot deny it.

Fool. Cry you mercy, I took you for a joint-stool.

Lear. And here's another, whose warp'd looks proclaim
What store her heart is made on. Stop her there!
Arms, arms, sword, fire! Corruption in the place!
False justicer, why hast thou let her 'scape?

Edg. Bless thy five wits!

Kent. O pity! Sir, where is the patience now,
That you so oft have boasted to retain?

Edg. [*Aside*] My tears begin to take his part so much,
They'll mar my counterfeiting.

Lear. The little dogs and all,
Tray, Blanch, and Sweet-heart, see, they bark at me.

Edg. Tom will throw his head at them. Avaunt, you curs!

Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail,
Tom will make them weep and wail:
For, with throwing thus my head,
Dogs leap the hatch, and all are fled.

Do de, de, de. Sessa! Come, march to wakes and fairs and market-towns. Poor Tom, thy horn is dry.

Lear. Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts? [*To Edgar*] You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments. You will say they are Persian attire; but let them be changed.

Kent. Now, good my lord, lie here and rest awhile.

Lear. Make no noise, make no noise; draw the curtains: so, so, so. We 'll go to supper i' the morning. So, so, so.

Fool. And I 'll go to bed at noon.

Re-enter GLOUCESTER.

Glou. Come hither, friend: where is the king my master?

Kent. Here, sir; but trouble him not, his wits are gone.

Glou. Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him:
There is a litter ready; lay him in 't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master:
If thou shouldst dally half an hour, his life,
With thine and all that offer to defend him,
Stand in assured loss. Take up, take up;
And follow me, that will to some provision
Give thee quick conduct.

Kent. Oppressed nature sleeps:
This rest might yet have balm'd thy broken sinews,
Which, if convenience will not allow,
Stand in hard cure. [*To the Fool*] Come, help to bear thy master;
Thou must not stay behind.

Glou. Come, come, away.

[*Exeunt all but Edgar.*

Edg. When we our betters see bearing our woes,
We scarcely think our miseries our foes.

Who alone suffers suffers most i' the mind,
Leaving free things and happy shows behind:
But then the mind much sufferance doth o'erskip,
When grief hath mates, and bearing fellowship.
How light and portable my pain seems now,
When that which makes me bend makes the king bow,
He childed as I father'd! Tom, away!
Mark the high noises, and thyself bewray,
When false opinion, whose wrong thought defiles thee,
In thy just proof repeals and reconciles thee.
What will hap more to-night, safe 'scape the king!
Lurk, lurk. [*Exit.*

SCENE VII. *Gloucester's castle.*

Enter CORNWALL, REGAN, GONERIL, EDMUND, *and* Servants.

Corn. Post speedily to my lord your husband; show him this letter: the army of France is landed. Seek out the villain Gloucester. [*Exeunt some of the Servants.*

Reg. Hang him instantly.

Gon. Pluck out his eyes.

Corn. Leave him to my displeasure. Edmund, keep you our sister company: the revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the duke, where you are going, to a most festinate preparation: we are bound to the like. Our posts shall be swift and intelligent betwixt us. Farewell, dear sister: farewell, my lord of Gloucester.

Enter OSWALD.

How now! where's the king?

Osw. My lord of Gloucester hath convey'd him hence:
Some five or six and thirty of his knights,
Hot questrists after him, met him at gate;
Who, with some other of the lords dependants,
Are gone with him toward Dover; where they boast
To have well-armed friends.

Corn. Get horses for your mistress.

Gon. Farewell, sweet lord, and sister.

Corn. Edmund, farewell.

[*Exeunt Goneril, Edmund, and Oswald.*

Go seek the traitor Gloucester,
Pinion him like a thief, bring him before us.

[*Exeunt other Servants.*

Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame but not control. Who 's there? the traitor?

Enter GLOUCESTER, *brought in by two or three.*

Reg. Ingrateful fox! 'tis he.

Corn. Bind fast his corky arms.

Glou. What mean your graces? Good my friends, consider
You are my guests: do me no foul play, friends.

Corn. Bind him, I say. [*Servants bind him.*

Reg. Hard, hard. O filthy traitor!

Glou. Unmerciful lady as you are, I 'm none.

Corn. To this chair bind him. Villain, thou shalt find—

[*Regan plucks his beard.*

Glou. By the kind gods, 'tis most ignobly done
To pluck me by the beard.

Reg. So white, and such a traitor!

Glou. Naughty lady,
These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee: I am your host:
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

Corn. Come, sir, what letters had you late from France?

Reg. Be simple answerer, for we know the truth.

Corn. And what confederacy have you with the traitors
Late footed in the kingdom?

Reg. To whose hands have you sent the lunatic king? Speak.

Glou. I have a letter guessingly set down,
Which came from one that 's of a neutral heart,
And not from one opposed.

Corn. Cunning.

Reg. And false.

Corn. Where hast thou sent the king?

Glou. To Dover.

Reg. Wherefore to Dover? Wast thou not charged at peril—

Corn. Wherefore to Dover? Let him first answer that.

Glou. I am tied to the stake, and I must stand the course.

Reg. Wherefore to Dover, sir?

Glou. Because I would not see thy cruel nails
Pluck out his poor old eyes, nor thy fierce sister
In his anointed flesh stick boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endured, would have buoy'd up,
And quench'd the stelled fires:
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that stern time,
Thou shouldst have said, 'Good porter, turn the key,'
All cruels else subscribed: but I shall see
The winged vengeance overtake such children.

Corn. See 't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I 'll set my foot.

Glou. He that will think to live till he be old,
Give me some help! O cruel! O you gods!

Reg. One side will mock another; the other too.

Corn. If you see vengeance—

First Serv. Hold your hand, my lord:
I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.

Reg. How now, you dog!

First Serv. If you did wear a beard upon your chin,
I 'ld shake it on this quarrel. What do you mean?

Corn. My villain! [*They draw and fight.*

First Serv. Nay, then, come on, and take the chance of anger.

Reg. Give me thy sword. A peasant stand up thus!
[*Takes a sword, and runs at him behind.*

First Serv. O, I am slain! My lord, you have one eye left
To see some mischief on him. O! [*Dies.*

Corn. Lest it see more, prevent it. Out, vile jelly!
Where is thy lustre now?

Glou. All dark and comfortless. Where's my son Edmund?
Edmund, enkindle all the sparks of nature,
To quit this horrid act.

Reg. Out, treacherous villain!
Thou call'st on him that hates thee: it was he
That made the overture of thy treasons to us;
Who is too good to pity thee.

Glou. O my follies! then Edgar was abused.
Kind gods, forgive me that, and prosper him!

Reg. Go thrust him out at gates, and let him smell
His way to Dover. [*Exit one with Gloucester.*] How is 't, my lord? how look you?

Corn. I have received a hurt: follow me, lady.
Turn out that eyeless villain; throw this slave
Upon the dunghill. Regan, I bleed apace:
Untimely comes this hurt: give me your arm.
[*Exit Cornwall, led by Regan.*

Sec. Serv. I 'll never care what wickedness I do,
If this man come to good.

Third Serv. If she live long,
And in the end meet the old course of death,
Women will all turn monsters.

Sec. Serv. Let's follow the old earl, and get the Bedlam
To lead him where he would: his roguish madness
Allows itself to any thing.

Third Serv. Go thou: I 'll fetch some flax and whites of eggs
To apply to his bleeding face. Now, heaven help him!

[*Exeunt severally.*

ACT IV.

SCENE I. *The heath.*

Enter EDGAR.

Edg. Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear:
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace!
The wretch that thou hast blown unto the worst
Owes nothing to thy blasts. But who comes here?

Enter GLOUCESTER, *led by an* Old Man.

My father, poorly led? World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age.

Old Man. O, my good lord, I have been your tenant, and your father's tenant, these fourscore years.

Glou. Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt.

Old Man. Alack, sir, you cannot see your way.

Glou. I have no way, and therefore want no eyes;
I stumbled when I saw: full oft 'tis seen,
Our means secure us, and our mere defects

Prove our commodities. Ah dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,
I 'ld say I had eyes again!

Old Man. How now! Who 's there?

Edg. [*Aside*] O gods! Who is 't can say 'I am at the worst'?
I am worse than e'er I was.

Old Man. 'Tis poor mad Tom.

Edg. [*Aside*] And worse I may be yet: the worst is not
So long as we can say 'This is the worst.'

Old Man. Fellow, where goest?

Glou. Is it a beggar-man? 30

Old Man. Madman and beggar too.

Glou. He has some reason, else he could not beg.
I' the last night's storm I such a fellow saw,
Which made me think a man a worm: my son
Came then into my mind, and yet my mind
Was then scarce friends with him: I have heard more since.
As flies to wanton boys, are we to the gods;
They kill us for their sport.

Edg. [*Aside*] How should this be?
Bad is the trade that must play fool to sorrow,
Angering itself and others.—Bless thee, master! 40

Glou. Is that the naked fellow?

Old Man. Ay, my lord.

Glou. Then, prithee, get thee gone: if for my sake
Thou wilt o'ertake us, hence a mile or twain,
I' the way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Who I 'll entreat to lead me.

Old Man. Alack, sir, he is mad.

Glou. 'Tis the times' plague, when madmen lead the blind.

Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

Old Man. I 'll bring him the best 'parel that I have,
Come on 't what will. [*Exit.*

Glou. Sirrah, naked fellow,—

Edg. Poor Tom's a-cold. [*Aside*] I cannot daub it further.

Glou. Come hither, fellow.

Edg. [*Aside*] And yet I must. — Bless thy sweet eyes, they bleed.

Glou. Know'st thou the way to Dover?

Edg. Both stile and gate, horse-way and footpath. Poor Tom hath been scared out of his good wits. Bless thee, good man's son, from the foul fiend! Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididence, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing, who since possesses chambermaids and waiting-women. So, bless thee, master!

Glou. Here, take this purse, thou whom the heaven's plagues
Have humbled to all strokes: that I am wretched
Makes thee the happier. Heavens, deal so still!
Let the superfluous and lust-dieted man,
That slaves your ordinance, that will not see
Because he doth not feel, feel your power quickly;
So distribution should undo excess,
And each man have enough. Dost thou know Dover?

Edg. Ay, master.

Glou. There is a cliff whose high and bending head
Looks fearfully in the confined deep:
Bring me but to the very brim of it,
And I 'll repair the misery thou dost bear
With something rich about me: from that place
I shall no leading need.

Edg. Give me thy arm:
Poor Tom shall lead thee. [*Exeunt.*

SCENE II. *Before the Duke of Albany's palace.*

Enter GONERIL *and* EDMUND.

Gon. Welcome, my lord: I marvel our mild husband
Not met us on the way.

Enter OSWALD.

Now, where's your master?

Osw. Madam, within; but never man so changed.
I told him of the army that was landed;
He smiled at it: I told him you were coming;
His answer was, 'The worse': of Gloucester's treachery,
And of the loyal service of his son,
When I inform'd him, then he call'd me sot,
And told me I had turn'd the wrong side out:
What most he should dislike seems pleasant to him;
What like, offensive.

Gon. [*To Edm.*] Then shall you go no further.
It is the cowish terror of his spirit,
That dares not undertake: he'll not feel wrongs
Which tie him to an answer. Our wishes on the way
May prove effects. Back, Edmund, to my brother;
Hasten his musters and conduct his powers:
I must change arms at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us: ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
[*Giving a favour.*
Decline your head: this kiss, if it durst speak,
Would stretch thy spirits up into the air:
Conceive, and fare thee well.

Edm. Yours in the ranks of death.

Gon. My most dear Gloucester!
[*Exit Edmund.*
O, the difference of man and man!

To thee a woman's services are due:
My fool usurps my body.

Osw. Madam, here comes my lord.
[*Exit.*

Enter ALBANY.

Gon. I have been worth the whistle.

Alb. O Goneril!
You are not worth the dust which the rude wind
Blows in your face. I fear your disposition:
That nature which contemns it origin
Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use.

Gon. No more; the text is foolish.

Alb. Wisdom and goodness to the vile seem vile:
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whose reverence even the head-lugg'd bear would lick,
Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep.

Gon. Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief. Where's thy drum?
France spreads his banners in our noiseless land,
With plumed helm thy state begins to threat;

Whiles thou, a moral fool, sit'st still and criest
'Alack, why does he so?'

Alb. See thyself, devil!
Proper deformity shows not in the fiend
So horrid as in woman.

Gon. O vain fool!

Alb. Thou changed and self-cover'd thing, for shame,
Be-monster not thy feature. Were 't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones: howe'er thou art a fiend,
A woman's shape doth shield thee.

Gon. Marry, your manhood mew.

Enter a Messenger.

Alb. What news?

Mess. O, my good lord, the Duke of Cornwall 's dead;
Slain by his servant, going to put out
The other eye of Gloucester.

Alb. Gloucester's eyes!

Mess. A servant that he bred, thrill'd with remorse,
Opposed against the act, bending his sword
To his great master; who, thereat enraged,
Flew on him, and amongst them fell'd him dead;
But not without that harmful stroke, which since
Hath pluck'd him after.

Alb. This shows you are above,
You justicers, that these our nether crimes
So speedily can venge! But, O poor Gloucester!
Lost he his other eye?

Mess. Both, both, my lord.
This letter, madam, craves a speedy answer;
'Tis from your sister.

Gon. [*Aside*] One way I like this well;
But being widow, and my Gloucester with her,
May all the building in my fancy pluck
Upon my hateful life: another way,
The news is not so tart.—I 'll read, and answer. [*Exit.*

Alb. Where was his son when they did take his eyes?

Mess. Come with my lady hither.

Alb. He is not here.

Mess. No, my good lord; I met him back again.

Alb. Knows he the wickedness?

Mess. Ay, my good lord; 'twas he inform'd against him;
And quit the house on purpose, that their punishment
Might have the freer course.

Alb. Gloucester, I live
To thank thee for the love thou show'dst the king,
And to revenge thine eyes. Come hither, friend:
Tell me what more thou know'st. [*Exeunt.*

SCENE III. *The French camp near Dover.*

Enter KENT *and a* Gentleman.

Kent. Why the King of France is so suddenly gone back know you the reason?

Gent. Something he left imperfect in the state, which since his coming forth is thought of; which imports to the kingdom so much fear and danger, that his personal return was most required and necessary.

Kent. Who hath he left behind him general?

Gent. The Marshal of France, Monsieur La Far.

Kent. Did your letters pierce the queen to any demonstration of grief?

Gent. Ay, sir; she took them, read them in my presence;
And now and then an ample tear trill'd down
Her delicate cheek: it seem'd she was a queen
Over her passion; who, most rebel like,
Sought to be king o'er her.

Kent. O, then it moved her.

Gent. Not to a rage: patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once: her smiles and tears
Were like a better way: those happy smilets,
That play'd on her ripe lip, seem'd not to know
What guests were in her eyes; which parted thence,
As pearls from diamonds dropp'd. In brief,
Sorrow would be a rarity most beloved,
If all could so become it.

Kent. Made she no verbal question?

Gent. Faith, once or twice she heaved the name of 'father'
Pantingly forth, as if it press'd her heart;
Cried 'Sisters! sisters! Shame of ladies! sisters!
Kent! father! sisters! What, i' the storm? i' the night?
Let pity not be believed!' There she shook
The holy water from her heavenly eyes,
And clamour moisten'd: then away she started
To deal with grief alone.

Kent. It is the stars,
The stars above us, govern our conditions;
Else one self mate and mate could not beget
Such different issues. You spoke not with her since?

Gent. No.

Kent. Was this before the king return'd?

Gent. No, since.

Kent. Well, sir, the poor distress'd Lear 's i' the town;
Who sometime in his better tune remembers
What we are come about, and by no means
Will yield to see his daughter.

Gent. Why, good sir?

Kent. A sovereign shame so elbows him: his own unkindness,
That stripp'd her from his benediction, turn'd her
To foreign casualties, gave her dear rights
To his dog-hearted daughters, these things sting

His mind so venomously, that burning shame
Detains him from Cordelia.

Gent. Alack, poor gentleman!

Kent. Of Albany's and Cornwall's powers you heard not?

Gent. 'Tis so, they are afoot.

Kent. Well, sir, I 'll bring you to our master Lear,
And leave you to attend him: some dear cause
Will in concealment wrap me up awhile;
When I am known aright, you shall not grieve
Lending me this acquaintance. I pray you, go
Along with me. [*Exeunt.*

SCENE IV. *The same. A tent.*

Enter, with drum and colours, CORDELIA, Doctor, *and* Soldiers.

Cor. Alack, 'tis he: why, he was met even now
As mad as the vex'd sea; singing aloud;
Crown'd with rank fumiter and furrow-weeds,
With hor-docks, hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn. A century send forth;
Search every acre in the high-grown field,
And bring him to our eye. [*Exit an Officer.*] What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth.

Doct. There is means, madam:
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.

Cor. All blest secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant and remediate
In the good man's distress! Seek, seek for him;

Lest his ungovern'd rage dissolve the life
That wants the means to lead it.

Enter a Messenger.

Mess. News, madam;
The British powers are marching hitherward.

Cor. 'Tis known before; our preparation stands
In expectation of them. O dear father,
It is thy business that I go about;
Therefore great France
My mourning and important tears hath pitied.
No blown ambition doth our arms incite,
But love, dear love, and our aged father's right:
Soon may I hear and see him! [*Exeunt.*

SCENE V. *Gloucester's castle.*

Enter REGAN *and* OSWALD.

Reg. But are my brother's powers set forth?

Osw. Ay, madam.

Reg. Himself in person there?

Osw. Madam, with much ado:
Your sister is the better soldier.

Reg. Lord Edmund spake not with your lord at home?

Osw. No, madam.

Reg. What might import my sister's letter to him?

Osw. I know not, lady.

Reg. Faith, he is posted hence on serious matter.
It was great ignorance, Gloucester's eyes being out,
To let him live: where he arrives he moves
All hearts against us: Edmund, I think, is gone,
In pity of his misery, to dispatch
His nighted life; moreover, to descry
The strength o' the enemy.

Osw. I must needs after him, madam, with my letter.

Reg. Our troops set forth to-morrow: stay with us;
The ways are dangerous.

Osw. I may not, madam:
My lady charged my duty in this business.

Reg. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Something—I know not what: I 'll love thee much,
Let me unseal the letter.

Osw. Madam, I had rather—

Reg. I know your lady does not love her husband;
I am sure of that: and at her late being here
She gave strange œillades and most speaking looks
To noble Edmund. I know you are of her bosom.

Osw. I, madam?

Reg. I speak in understanding; you are, I know 't;
Therefore I do advise you, take this note:
My lord is dead; Edmund and I have talk'd;
And more convenient is he for my hand
Than for your lady's; you may gather more.
If you do find him, pray you, give him this:
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

Osw. Would I could meet him, madam! I should show
What party I do follow.

Reg. Fare thee well. [*Exeunt.*

SCENE VI. *Fields near Dover.*

Enter GLOUCESTER, *and* EDGAR *dressed like a peasant.*

Glou. When shall we come to the top of that same hill?

Edg. You do climb up it now: look, how we labour.

Glou. Methinks the ground is even.

Edg. Horrible steep.
Hark, do you hear the sea?

Glou. No, truly.

Edg. Why, then, your other senses grow imperfect
By your eyes' anguish.

Glou. So may it be indeed:
Methinks thy voice is alter'd; and thou speak'st
In better phrase and matter than thou didst.

Edg. You're much deceived; in nothing am I changed
But in my garments.

Glou. Methinks you're better spoken.

Edg. Come on, sir; here's the place: stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles: half way down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head:
The fishermen, that walk upon the beach,
Appear like mice; and yond tall anchoring bark,
Diminish'd to her cock; her cock, a buoy
Almost too small for sight: the murmuring surge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard so high. I'll look no more;
Lest my brain turn, and the deficient sight
Topple down headlong.

Glou. Set me where you stand.

Edg. Give me your hand: you are now within a foot
Of the extreme verge: for all beneath the moon
Would I not leap upright.

Glou. Let go my hand.
Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking: fairies and gods
Prosper it with thee! Go thou farther off;
Bid me farewell, and let me hear thee going.

Edg. Now fare you well, good sir.

Glou. With all my heart.

Edg. Why I do trifle thus with his despair
Is done to cure it.

Glou. [*Kneeling*] O you mighty gods!
This world I do renounce, and, in your sights,
Shake patiently my great affliction off:
If I could bear it longer, and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, O bless him!
Now, fellow, fare thee well. [*He falls forward.*

Edg. Gone, sir: farewell.
And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft: had he been where he thought,
By this had thought been past. Alive or dead?
Ho, you sir! friend! Hear you, sir! speak!
Thus might he pass indeed: yet he revives.
What are you, sir?

Glou. Away, and let me die.

Edg. Hadst thou been aught but gossamer, feathers, air,
So many fathom down precipitating,
Thou'dst shiver'd like an egg: but thou dost breathe;
Hast heavy substance; bleed'st not; speak'st; art sound.
Ten masts at each make not the altitude
Which thou hast perpendicularly fell:
Thy life's a miracle. Speak yet again.

Glou. But have I fall'n, or no?

Edg. From the dread summit of this chalky bourn.
Look up a-height; the shrill-gorged lark so far
Cannot be seen or heard: do but look up.

Glou. Alack, I have no eyes.
Is wretchedness deprived that benefit,
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.

Edg. Give me your arm:
Up: so. How is't? Feel you your legs? You stand.

Glou. Too well, too well.

Edg. This is above all strangeness.
Upon the crown o' the cliff, what thing was that
Which parted from you?

Glou. A poor unfortunate beggar.

Edg. As I stood here below, methought his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd and waved like the enridged sea:
It was some fiend; therefore, thou happy father,
Think that the clearest gods, who make them honours
Of men's impossibilities, have preserved thee.

Glou. I do remember now: henceforth I'll bear
Affliction till it do cry out itself
'Enough, enough,' and die. That thing you speak of,
I took it for a man; often 'twould say
'The fiend, the fiend;' he led me to that place.

Edg. Bear free and patient thoughts. But who comes here?

Enter LEAR, *fantastically dressed with wild flowers.*

The safer sense will ne'er accommodate
His master thus.

Lear. No, they cannot touch me for coining; I am the king himself.

Edg. O thou side-piercing sight!

Lear. Nature's above art in that respect. There's your press-money. That fellow handles his bow like a crow-keeper: draw me a clothier's yard. Look, look, a mouse! Peace, peace; this piece of toasted cheese will do't. There's my gauntlet; I'll prove it on a giant. Bring up the brown bills. O, well flown, bird! i' the clout, i' the clout: hewgh! Give the word.

Edg. Sweet marjoram.

Lear. Pass.

Glou. I know that voice.

Lear. Ha! Goneril, with a white beard! They flattered me like a dog; and told me I had white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to every thing that I said! 'Ay' and 'no' too was no good divinity. When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'em, there I smelt 'em out. Go to, they are not men o' their words: they told me I was every thing; 'tis a lie, I am not ague-proof.

Glou. The trick of that voice I do well remember:
Is 't not the king?

Lear. Ay, every inch a king:
When I do stare, see how the subject quakes.
I pardon that man's life. What was thy cause?
Give me an ounce of civet, good apothecary, to sweeten my imagination: there 's money for thee.

Glou. O, let me kiss that hand!

Lear. Let me wipe it first; it smells of mortality.

Glou. O ruin'd piece of nature! This great world
Shall so wear out to nought. Dost thou know me?

Lear. I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid; I 'll not love. Read thou this challenge; mark but the penning on't.

Glou. Were all the letters suns, I could not see one.

Edg. I would not take this from report; it is,
And my heart breaks at it.

Lear. Read.

Glou. What, with the case of eyes?

Lear. O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: yet you see how this world goes.

Glou. I see it feelingly.

Lear. What, art mad? A man may see how this world goes with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, in thine ear: change places; and, handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

Glou. Ay, sir.

Lear. And the creature run from the cur? There thou mightst behold the great image of authority: a dog 's obeyed in office.
The usurer hangs the cozener.
Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it.
None does offend, none, I say, none; I 'll able 'em:
Take that of me, my friend, who have the power
To seal the accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not.
Now, now, now, now: pull off my boots: harder, harder: so.

Edg. O, matter and impertinency mix'd!
Reason in madness!

Lear. If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloucester:
Thou must be patient; we came crying hither:
Thou know'st, the first time that we smell the air,
We wawl and cry. I will preach to thee: mark.

Glou. Alack, alack the day!

Lear. When we are born, we cry that we are come
To this great stage of fools. This' a good block;
It were a delicate stratagem, to shoe
A troop of horse with felt: I 'll put 't in proof;
And when I have stol'n upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

Enter a Gentleman, *with* Attendants.

Gent. O, here he is: lay hand upon him. Sir,
Your most dear daughter—

Lear. No rescue? What, a prisoner? I am even
The natural fool of fortune. Use me well;
You shall have ransom. Let me have surgeons;
I am cut to the brains.

Gent. You shall have any thing.

Lear. No seconds? all myself?
Why, this would make a man a man of salt,
To use his eyes for garden water-pots,
Ay, and laying autumn's dust.

Gent. Good sir,—

Lear. I will die bravely, like a smug bridegroom. What!
I will be jovial: come, come; I am a king,
My masters, know you that.

Gent. You are a royal one, and we obey you.

Lear. Then there 's life in 't. Nay, if you get it, you shall get it with running. Sa, sa, sa, sa.

[*Exit running; Attendants follow.*

Gent. A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter,
Who redeems nature from the general curse
Which twain have brought her to.

Edg. Hail, gentle sir.

Gent. Sir, speed you: what 's your will?

Edg. Do you hear aught, sir, of a battle toward?

Gent. Most sure and vulgar: every one hears that,
Which can distinguish sound.

Edg. But, by your favour,
How near 's the other army?

Gent. Near and on speedy foot; the main descry
Stands on the hourly thought.

Edg. I thank you, sir: that's all.

Gent. Though that the queen on special cause is here,
Her army is moved on.

Edg. I thank you, sir. [*Exit Gent.*

Glou. You ever-gentle gods, take my breath from me;
Let not my worser spirit tempt me again
To die before you please!

Edg. Well pray you, father.

Glou. Now, good sir, what are you?

Edg. A most poor man, made tame to fortune's blows;
Who, by the art of known and feeling sorrows,
Am pregnant to good pity. Give me your hand,
I'll lead you to some biding.

Glou. Hearty thanks:
The bounty and the benison of heaven
To boot, and boot!

Enter OSWALD.

Osw. A proclaim'd prize! Most happy!
That eyeless head of thine was first framed flesh
To raise my fortunes. Thou old unhappy traitor,
Briefly thyself remember: the sword is out
That must destroy thee.

Glou. Now let thy friendly hand
Put strength enough to't. [*Edgar interposes.*

Osw. Wherefore, bold peasant,
Darest thou support a publish'd traitor? Hence!
Lest that the infection of his fortune take
Like hold on thee. Let go his arm.

Edg. Chill not let go, zir, without vurther 'casion.

Osw. Let go, slave, or thou diest!

Edg. Good gentleman, go your gait, and let poor volk pass. An chud ha' bin zwaggered out of my life, 'twould not ha' bin zo long as 'tis by a vortnight. Nay, come not near th'

old man; keep out, che vor ye, or ise try whether your costard or my ballow be the harder: chill be plain with you.

Osw. Out, dunghill! [*They fight.*

Edg. Chill pick your teeth, zir: come; no matter vor your foins. [*Oswald falls.* 221

Osw. Slave, thou hast slain me. Villain, take my purse:
If ever thou wilt thrive, bury my body;
And give the letters which thou find'st about me
To Edmund earl of Gloucester; seek him out
Upon the British party: O, untimely death!
Death! [*Dies.*

Edg. I know thee well: a serviceable villain;
As duteous to the vices of thy mistress
As badness would desire.

Glou. What, is he dead?

Edg. Sit you down, father; rest you. 230
Let's see these pockets: the letters that he speaks of
May be my friends. He's dead; I am only sorry
He had no other deathsman. Let us see:
Leave, gentle wax; and, manners, blame us not:
To know our enemies' minds, we'ld rip their hearts;
Their papers, is more lawful.

[*Reads*] 'Let our reciprocal vows be remembered. You have many opportunities to cut him off: if your will want not, time and place will be fruitfully offered. There is nothing done, if he return the conqueror: then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.

'Your—wife, so I would say—affectionate servant,

'GONERIL.'

O indistinguish'd space of woman's will!
A plot upon her virtuous husband's life;
And the exchange my brother! Here, in the sands,
Thee I 'll rake up, the post unsanctified
Of murderous lechers: and in the mature time 250
With this ungracious paper strike the sight

Of the death-practised duke: for him 'tis well
That of thy death and business I can tell.

Glou. The king is mad: how stiff is my vile sense,
That I stand up, and have ingenious feeling
Of my huge sorrows! Better I were distract:
So should my thoughts be sever'd from my griefs,
And woes by wrong imaginations lose
The knowledge of themselves. [*Drum afar off.*

Edg. Give me your hand:
Far off, methinks, I hear the beaten drum:
Come, father, I'll bestow you with a friend. [*Exeunt.*

SCENE VII. *A tent in the French camp.* LEAR *on a bed asleep, soft music playing;* Gentleman, *and others attending.*

Enter CORDELIA, KENT, *and* Doctor.

Cor. O thou good Kent, how shall I live and work,
To match thy goodness? My life will be too short,
And every measure fail me.

Kent. To be acknowledged, madam, is o'er-paid.
All my reports go with the modest truth;
Nor more nor clipp'd, but so.

Cor. Be better suited:
These weeds are memories of those worser hours:
I prithee, put them off.

Kent. Pardon me, dear madam;
Yet to be known shortens my made intent:
My boon I make it, that you know me not
Till time and I think meet.

Cor. Then be 't so, my good lord. [*To the Doctor*] How does the king?

Doct. Madam, sleeps still.

Cor. O you kind gods,
Cure this great breach in his abused nature!

The untuned and jarring senses, O, wind up
Of this child-changed father!

Doct. So please your majesty
That we may wake the king: he hath slept long.

Cor. Be govern'd by your knowledge, and proceed
I' the sway of your own will. Is he array'd?

Gent. Ay, madam; in the heaviness of his sleep
We put fresh garments on him.

Doct. Be by, good madam, when we do awake him;
I doubt not of his temperance.

Cor. Very well.

Doct. Please you, draw near. Louder the music there!

Cor. O my dear father! Restoration hang
Thy medicine on my lips; and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!

Kent. Kind and dear princess!

Cor. Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu!—
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all. He wakes; speak to him.

Doct. Madam, do you; 'tis fittest.

Cor. How does my royal lord? How fares your majesty?

Lear. You do me wrong to take me out o' the grave:
Thou art a soul in bliss; but I am bound

Upon a wheel of fire, that mine own tears
Do scald like molten lead.

Cor. Sir, do you know me?

Lear. You are a spirit, I know: when did you die?

Cor. Still, still, far wide!

Doct. He's scarce awake: let him alone awhile.

Lear. Where have I been? Where am I? Fair daylight?
I am mightily abused. I should e'en die with pity,
To see another thus. I know not what to say.
I will not swear these are my hands: let's see;
I feel this pin prick. Would I were assured
Of my condition!

Cor. O, look upon me, sir,
And hold your hands in benediction o'er me:
No, sir, you must not kneel.

Lear. Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you, and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

Cor. And so I am, I am.

Lear. Be your tears wet? yes, 'faith. I pray, weep not;
If you have poison for me, I will drink it,
I know you do not love me, for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.

Cor. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not abuse me.

Doct. Be comforted, good madam: the great rage,
You see, is kill'd in him: and yet it is danger
To make him even o'er the time he has lost.
Desire him to go in; trouble him no more
Till further settling.

Cor. Will 't please your highness walk?

Lear. You must bear with me; pray you now, forget and forgive: I am old and foolish.

[*Exeunt all but Kent and Gentleman.*

Gent. Holds it true, sir, that the Duke of Cornwall was so slain?

Kent. Most certain, sir.

Gent. Who is conductor of his people?

Kent. As 'tis said, the bastard son of Gloucester.

Gent. They say Edgar, his banished son, is with the Earl of Kent in Germany.

Kent. Report is changeable. 'Tis time to look about: the powers of the kingdom approach apace.

Gent. The arbitrement is like to be bloody. Fare you well, sir. [*Exit.*

Kent. My point and period will be throughly wrought,
Or well or ill, as this day's battle 's fought. [*Exit.*

ACT V.

SCENE I. *The British camp, near Dover.*

Enter, with drum and colours, EDMUND, REGAN, Gentlemen, *and* Soldiers.

Edm. Know of the duke if his last purpose hold,
Or whether since he is advised by aught

To change the course: he 's full of alteration
And self-reproving: bring his constant pleasure.
[*To a Gentleman who goes out.*

Reg. Our sister's man is certainly miscarried.

Edm. 'Tis to be doubted, madam.

Reg. Now, sweet lord,
You know the goodness I intend upon you:
Tell me—but truly—but then speak the truth,
Do you not love my sister?

Edm. In honour'd love.

Reg. But have you never found my brother's way
To the forfended place?

Edm. That thought abuses you.

Reg. I am doubtful that you have been conjunct
And bosom'd with her, as far as we call hers.

Edm. No, by mine honour, madam.

Reg. I never shall endure her: dear my lord,
Be not familiar with her.

Edm. Fear me not:
She and the duke her husband!

Enter, with drum and colours, ALBANY, GONERIL, *and* Soldiers.

Gon. [*Aside*] I had rather lose the battle than that sister
Should loosen him and me.

Alb. Our very loving sister, well be-met.
Sir, this I hear; the king is come to his daughter,
With others whom the rigour of our state
Forced to cry out. Where I could not be honest,
I never yet was valiant: for this business,
It toucheth us, as France invades our land,
Not bolds the king, with others, whom, I fear,
Most just and heavy causes make oppose.

Edm. Sir, you speak nobly.

Reg. Why is this reason'd?

Gon. Combine together 'gainst the enemy;

For these domestic and particular broils
Are not the question here.

Alb. Let's then determine
With the ancient of war on our proceedings.

Edm. I shall attend you presently at your tent.

Reg. Sister, you'll go with us?

Gon. No.

Reg. 'Tis most convenient; pray you, go with us.

Gon. [*Aside*] O, ho, I know the riddle.—I will go.

As they are going out, enter EDGAR *disguised.*

Edg. If e'er your grace had speech with man so poor,
Hear me one word.

Alb. I'll overtake you. Speak.
[*Exeunt all but Albany and Edgar.*

Edg. Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it: wretched though I seem,
I can produce a champion that will prove
What is avouched there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you!

Alb. Stay till I have read the letter.

Edg. I was forbid it.
When time shall serve, let but the herald cry,
And I'll appear again.

Alb. Why, fare thee well: I will o'erlook thy paper.
[*Exit Edgar.*

Re-enter EDMUND.

Edm. The enemy's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery; but your haste
Is now urged on you.

Alb. We will greet the time. [*Exit.*

Edm. To both these sisters have I sworn my love;

Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive: to take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,
Her husband being alive. Now, then we 'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,
The battle done, and they within our power,
Shall never see his pardon; for my state
Stands on me to defend, not to debate. [*Exit.*

SCENE II. *A field between the two camps.*

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, *and* Soldiers, *over the stage; and exeunt.*

Enter EDGAR *and* GLOUCESTER.

Edg. Here, father, take the shadow of this tree
For your good host; pray that the right may thrive:
If ever I return to you again,
I 'll bring you comfort.

Glou. Grace go with you, sir! [*Exit Edgar.*

Alarum and retreat within. Re-enter EDGAR.

Edg. Away, old man; give me thy hand; away!
King Lear hath lost, he and his daughter ta'en:
Give me thy hand; come on.

Glou. No farther, sir; a man may rot even here.

Edg. What, in ill thoughts again? Men must endure
Their going hence, even as their coming hither:
Ripeness is all: come on.

Glou. And that 's true too. [*Exeunt.*

SCENE III. *The British camp near Dover.*

Enter, in conquest, with drum and colours, EDMUND; LEAR *and* CORDELIA, *prisoners;* Captain, Soldiers, *&c.*

Edm. Some officers take them away: good guard,
Until their greater pleasures first be known
That are to censure them.

Cor. We are not the first
Who, with best meaning, have incurr'd the worst.
For thee, oppressed king, am I cast down;
Myself could else out-frown false fortune's frown.
Shall we not see these daughters and these sisters?

Lear. No, no, no, no! Come, let 's away to prison:
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I 'll kneel down,
And ask of thee forgiveness: so we 'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we 'll talk with them too,
Who loses and who wins; who 's in, who 's out;
And take upon 's the mystery of things,
As if we were God's spies: and we 'll wear out,
In a wall'd prison, packs and sects of great ones,
That ebb and flow by the moon.

Edm. Take them away.

Lear. Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,
And fire us hence like foxes. Wipe thine eyes;
The good-years shall devour them, flesh and fell,
Ere they shall make us weep: we 'll see 'em starve first.
Come. [*Exeunt Lear and Cordelia, guarded.*

Edm. Come hither, captain; hark.
Take thou this note [*giving a paper*]; go follow them to prison:
One step I have advanced thee; if thou dost

As this instructs thee, thou dost make thy way
To noble fortunes: know thou this, that men
Are as the time is: to be tender-minded
Does not become a sword: thy great employment
Will not bear question; either say thou 'lt do 't,
Or thrive by other means.

Capt. I 'll do 't, my lord.

Edm. About it; and write happy when thou hast done.
Mark; I say, instantly, and carry it so
As I have set it down.

Capt. I cannot draw a cart, nor eat dried oats;
If it be man's work, I 'll do 't. [*Exit.*

Flourish. Enter ALBANY, GONERIL, REGAN, *another* Captain, *and* Soldiers.

Alb. Sir, you have shown to-day your valiant strain,
And fortune led you well: you have the captives
That were the opposites of this day's strife:
We do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.

Edm. Sir, I thought it fit
To send the old and miserable king
To some retention and appointed guard;
Whose age has charms in it, whose title more,
To pluck the common bosom on his side,
And turn our impress'd lances in our eyes
Which do command them. With him I sent the queen;
My reason all the same; and they are ready
To-morrow, or at further space, to appear
Where you shall hold your session. At this time
We sweat and bleed: the friend hath lost his friend;
And the best quarrels, in the heat, are cursed
By those that feel their sharpness:
The question of Cordelia and her father
Requires a fitter place.

Alb. Sir, by your patience,

I hold you but a subject of this war,
Not as a brother.

Reg. That's as we list to grace him.
Methinks our pleasure might have been demanded,
Ere you had spoke so far. He led our powers;
Bore the commission of my place and person;
The which immediacy may well stand up,
And call itself your brother.

Gon. Not so hot:
In his own grace he doth exalt himself,
More than in your addition.

Reg. In my rights,
By me invested, he compeers the best.

Gon. That were the most, if he should husband you.

Reg. Jesters do oft prove prophets.

Gon. Holla, holla!
That eye that told you so look'd but a-squint.

Reg. Lady, I am not well; else I should answer
From a full-flowing stomach. General,
Take thou my soldiers, prisoners, patrimony;
Dispose of them, of me; the walls are thine:
Witness the world, that I create thee here
My lord and master.

Gon. Mean you to enjoy him?

Alb. The let-alone lies not in your good will.

Edm. Nor in thine, lord.

Alb. Half-blooded fellow, yes.

Reg. [*To Edmund*] Let the drum strike, and prove my title thine.

Alb. Stay yet; hear reason. Edmund, I arrest thee
On capital treason; and, in thine attaint,
This gilded serpent [*pointing to Goneril*]. For your claim, fair sister,
I bar it in the interest of my wife;
'Tis she is sub-contracted to this lord,
And I, her husband, contradict your bans.

If you will marry, make your loves to me;
My lady is bespoke.

Gon. An interlude!

Alb. Thou art arm'd, Gloucester: let the trumpet sound:
If none appear to prove upon thy head
Thy heinous, manifest, and many treasons,
There is my pledge [*throwing down a glove*]; I'll prove it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaim'd thee.

Reg. Sick, O, sick!

Gon. [*Aside*] If not, I'll ne'er trust medicine.

Edm. [*Throwing down a glove*] There's my exchange: what in the world he is
That names me traitor, villain-like he lies:
Call by thy trumpet: he that dares approach,
On him, on you,—who not?—I will maintain
My truth and honour firmly.

Alb. A herald, ho!

Edm. A herald, ho, a herald!

Alb. Trust to thy single virtue; for thy soldiers,
All levied in my name, have in my name
Took their discharge.

Reg. My sickness grows upon me.

Alb. She is not well; convey her to my tent.
[*Exit Regan, led.*

Enter a Herald.

Come hither, herald,—Let the trumpet sound,—
And read out this.

Capt. Sound, trumpet! [*A trumpet sounds.*

Her. [*Reads*] 'If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloucester, that he is a manifold traitor, let him appear

by the third sound of the trumpet: he is bold in his defence.'

Edm. Sound! [*First trumpet.*

Her. Again! [*Second trumpet.*

Her. Again! [*Third trumpet.*

[*Trumpet answers within.*

Enter EDGAR, *at the third sound, armed, with a trumpet before him.*

Alb. Ask him his purposes, why he appears
Upon this call o' the trumpet.

Her. What are you?
Your name, your quality? and why you answer
This present summons?

Edg. Know, my name is lost;
By treason's tooth bare-gnawn and canker-bit:
Yet am I noble as the adversary
I come to cope.

Alb. Which is that adversary?

Edg. What's he that speaks for Edmund Earl of Gloucester?

Edm. Himself: what say'st thou to him?

Edg. Draw thy sword,
That, if my speech offend a noble heart,
Thy arm may do thee justice: here is mine.
Behold, it is the privilege of mine honours,
My oath, and my profession: I protest,
Maugre thy strength, youth, place and eminence,
Despite thy victor sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor,
False to thy gods, thy brother, and thy father,
Conspirant 'gainst this high illustrious prince,
And, from the extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou 'No,'
This sword, this arm and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou liest.

Edm. In wisdom I should ask thy name;
But, since thy outside looks so fair and warlike,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn:
Back do I toss these treasons to thy head;
With the hell-hated lie o'erwhelm thy heart;
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way,
Where they shall rest for ever. Trumpets, speak!
[*Alarums. They fight. Edmund falls.*

Alb. Save him, save him!

Gon. This is practice, Gloucester:
By the law of arms thou wast not bound to answer
An unknown opposite; thou art not vanquish'd,
But cozen'd and beguiled.

Alb. Shut your mouth, dame,
Or with this paper shall I stop it: Hold, sir;
Thou worse than any name, read thine own evil:
No tearing, lady; I perceive you know it.
[*Gives the letter to Edmund.*

Gon. Say, if I do, the laws are mine, not thine:
Who can arraign me for 't?

Alb. Most monstrous! oh!
Know'st thou this paper?

Gon. Ask me not what I know. [*Exit.*

Alb. Go after her: she's desperate; govern her.

Edm. What you have charged me with, that have I done;
And more, much more; the time will bring it out:
'Tis past, and so am I. But what art thou
That hast this fortune on me? If thou 'rt noble,
I do forgive thee.

Edg. Let's exchange charity.
I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.

My name is Edgar, and thy father's son.
The gods are just, and of our pleasant vices
Make instruments to plague us:
The dark and vicious place where thee he got
Cost him his eyes.

Edm. Thou hast spoken right, 'tis true;
The wheel is come full circle; I am here.

Alb. Methought thy very gait did prophesy
A royal nobleness: I must embrace thee:
Let sorrow split my heart, if ever I
Did hate thee or thy father!

Edg. Worthy prince, I know't.

Alb. Where have you hid yourself?
How have you known the miseries of your father?

Edg. By nursing them, my lord. List a brief tale;
And when 'tis told, O, that my heart would burst!
The bloody proclamation to escape,
That follow'd me so near,—O, our lives' sweetness!
That we the pain of death would hourly die
Rather than die at once!—taught me to shift
Into a madman's rags; to assume a semblance
That very dogs disdain'd: and in this habit
Met I my father with his bleeding rings,
Their precious stones new lost; became his guide,
Led him, begg'd for him, saved him from despair;
Never,—O fault!—reveal'd myself unto him,
Until some half-hour past, when I was arm'd:
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him my pilgrimage: but his flaw'd heart,—
Alack, too weak the conflict to support!—
'Twixt two extremes of passion, joy and grief,
Burst smilingly.

Edm. This speech of yours hath moved me,
And shall perchance do good: but speak you on;
You look as you had something more to say.

43636

Alb. If there be more, more woful, hold it in;
For I am almost ready to dissolve,
Hearing of this.

Edg. This would have seem'd a period
To such as love not sorrow; but another,
To amplify too much, would make much more,
And top extremity.
Whilst I was big in clamour came there in a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding
Who 'twas that so endured, with his strong arms
He fasten'd on my neck, and bellow'd out
As he 'ld burst heaven; threw him on my father;
Told the most piteous tale of Lear and him
That ever ear received: which in recounting
His grief grew puissant, and the strings of life
Began to crack: twice then the trumpets sounded,
And there I left him tranced.

Alb. But who was this?

Edg. Kent, sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

Enter a Gentleman *with a bloody knife.*

Gent. Help, help, O, help!

Edg. What kind of help?

Alb. Speak, man.

Edg. What means that bloody knife?

Gent. 'Tis hot, it smokes;
It came even from the heart of—O, she's dead!

Alb. Who dead? speak, man.

Gent. Your lady, sir, your lady: and her sister
By her is poisoned; she hath confess'd it.

Edm. I was contracted to them both: all three
Now marry in an instant.

Edg. Here comes Kent.

Alb. Produce their bodies, be they alive or dead:
This judgement of the heavens, that makes us tremble,
Touches us not with pity. [*Exit Gentleman.*

Enter KENT.

O, is this he?
The time will not allow the compliment
Which very manners urges.

Kent. I am come
To bid my king and master aye good night:
Is he not here?

Alb. Great thing of us forgot!
Speak, Edmund, where's the king? and where's Cordelia?
See'st thou this object, Kent?

[*The bodies of Goneril and Regan are brought in.*

Kent. Alack, why thus?

Edm. Yet Edmund was beloved:
The one the other poison'd for my sake,
And after slew herself.

Alb. Even so. Cover their faces.

Edm. I pant for life: some good I mean to do,
Despite of mine own nature. Quickly send,
Be brief in it, to the castle; for my writ
Is on the life of Lear and on Cordelia:
Nay, send in time.

Alb. Run, run, O, run!

Edg. To who, my lord? Who hath the office? send
Thy token of reprieve.

Edm. Well thought on: take my sword,
Give it the captain.

Alb. Haste thee, for thy life. [*Exit Edgar.*

Edm. He hath commission from thy wife and me
To hang Cordelia in the prison, and

To lay the blame upon her own despair,
That she fordid herself.

Alb. The gods defend her! Bear him hence awhile.
[*Edmund is borne off.*

Re-enter LEAR, *with* CORDELIA *dead in his arms;* EDGAR, Captain, *and others following.*

Lear. Howl, howl, howl, howl! O, you are men of stones:
Had I your tongues and eyes, I 'ld use them so
That heaven's vault should crack. She 's gone for ever!
I know when one is dead, and when one lives;
She 's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives.

Kent. Is this the promised end?

Edg. Or image of that horror?

Alb. Fall and cease!

Lear. This feather stirs; she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

Kent. [*Kneeling*] O my good master!

Lear. Prithee, away.

Edg. 'Tis noble Kent, your friend.

Lear. A plague upon you, murderers, traitors all!
I might have saved her; now she 's gone for ever!
Cordelia, Cordelia! stay a little. Ha!
What is 't thou say'st? Her voice was ever soft,
Gentle, and low, an excellent thing in woman.
I kill'd the slave that was a-hanging thee.

Capt. 'Tis true, my lords, he did.

Lear. Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip: I am old now,
And these same crosses spoil me. Who are you?
Mine eyes are not o' the best: I 'll tell you straight.

Kent. If fortune brag of two she loved and hated,
One of them we behold.

Lear. This is a dull sight. Are you not Kent?

Kent. The same,
Your servant Kent. Where is your servant Caius?

Lear. He 's a good fellow, I can tell you that;
He 'll strike, and quickly too: he 's dead and rotten.

Kent. No, my good lord; I am the very man,—

Lear. I 'll see that straight.

Kent. That from your first of difference and decay
Have follow'd your sad steps—

Lear. You are welcome hither.

Kent. Nor no man else: all 's cheerless, dark, and deadly.
Your eldest daughters have fordone themselves,
And desperately are dead.

Lear. Ay, so I think.

Alb. He knows not what he says: and vain it is
That we present us to him.

Edg. Very bootless.

Enter a Captain.

Capt. Edmund is dead, my lord.

Alb. That 's but a trifle here.
You lords and noble friends, know our intent.
What comfort to this great decay may come
Shall be applied: for us, we will resign,
During the life of this old majesty,
To him our absolute power: [*To Edgar and Kent*] you, to your rights;
With boot, and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings. O, see, see!

Lear. And my poor fool is hang'd! No, no, no life!

Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never!
Pray you, undo this button: thank you, sir.
Do you see this? Look on her, look, her lips,
Look there, look there! [*Dies.*

Edg. He faints! My lord, my lord!

Kent. Break, heart; I prithee, break!

Edg. Look up, my lord.

Kent. 'Vex not his ghost: O, let him pass! he hates him much,
That would upon the rack of this tough world
Stretch him out longer.

Edg. He is gone, indeed.

Kent. The wonder is he hath endured so long:
He but usurp'd his life.

Alb. Bear them from hence. Our present business
Is general woe. [*To Kent and Edgar*] Friends of my soul, you twain
Rule in this realm, and the gored state sustain.

Kent. I have a journey, sir, shortly to go;
My master calls me, I must not say no.

Alb. The weight of this sad time we must obey;
Speak what we feel, not what we ought to say.
The oldest hath borne most: we that are young
Shall never see so much, nor live so long.

[*Exeunt, with a dead march.*

NOTES.

THE Acts and Scenes are marked throughout in the folios but not in the quartos.

ACT I.

Scene I.

It would appear from these opening sentences that Lear had at first intended to divide the kingdom equally among his children; and so much of his intention he communicated to Kent and Gloucester. His 'darker purpose' developes itself in the course of the scene.

1. *affected.* To 'affect' (Lat. *affectare*) is literally to aim at or desire, and hence to prefer, or be inclined to. It is used both transitively and intransitively. Compare Antony and Cleopatra, i. 3. 71:

> 'I go from hence
> Thy soldier, servant; making peace or war
> As thou affect'st.'

And Much Ado about Nothing, i. 1. 298:

> 'No child but Hero; she's his only heir.
> Dost thou affect her, Claudio?'

Again, in Ben Jonson's Alchemist, iii. 4: 'Pray him aloud to name what dish he affects.'

2. *Albany.* See the extract from Holinshed in the Preface. The following account is given by the same writer of the origin of the name. Speaking of the division of the land by Brutus among his three sons, Locrine, Camber, and Albanact, he says: 'The third and last part of the Island he allotted vnto Albanacte hys youngest sonne . . . . . This later parcel at the first, toke the name of Albanactus, who called it Albania. But now a small portion onely of the Region (beyng vnder the regiment of a Duke) reteyneth the sayd denomination, the reast beyng called Scotlande, of certayne Scottes that came ouer from Ireland to inhabite in those quarters. It is deuided from Loegres also by thè Humber, so that Albania as Brute left it, conteyned all the north part of the Island that is to be found beyond the aforesayd streame, vnto the point of Cathenesse.' (Chron. vol. i. fol. 39 *b*, ed. 1577.)

5. *equalities*, equal conditions. The reading of the first two quartos. The folios have 'qualities.'

Ib. weighed, balanced. Compare The Tempest, ii. 1. 8:

'Then wisely, good sir, weigh
Our sorrow with our comfort,'

that is, balance one against the other.

Ib. curiosity in neither, no nicety or critical scrutiny in regard to either. Compare i. 2. 4. In the sense of critical, scrupulous, 'curious' occurs in Romeo and Juliet, i. 4. 31:

'What care I
What curious eye doth quote deformities?'

6. *moiety*, share, literally half, from Lat. *medietas*; but the word is used loosely of other divisions. See 1 Henry IV, iii. 1. 96:

'Methinks my moiety, north from Burton here,
In quantity equals not one of yours.'

It may be that in the present passage the word is used in its literal sense, for it is not clear that Gloucester knew anything of Lear's intention to include Cordelia in the distribution of his kingdom.

9. *brazed*, hardened, made insensible, like brass. Compare Hamlet, iii. 4. 37 where the folio has:

'If damned Custome haue not braz'd it so,
That it is proofe and bulwarke against Sense.'

10. *some year*, a year or so. See i. 2. 5, and compare Twelfth Night, ii. 1. 22: 'For some hour before you took me from the breach of the sea was my sister drowned.'

11. *account*, reckoning, estimation. Compare 1 Henry IV, v. 1. 37:

'When yet you were in place and in account
Nothing so strong and fortunate as I.'

12. *something*, somewhat, as the third and fourth folios read. See Abbott, Shakespeare Grammar, § 68, and The Merchant of Venice, ii. 2. 28: 'For, indeed, my father did something smack, something grow to, he had a kind of taste,' Again, 2 Henry IV, i. 2. 212: 'My lord, I was born about three of the clock in the afternoon, with a white head, and something a round belly.'

22. *out*, seeking his fortune abroad, there being no career for him at home in consequence of his illegitimate birth.

23. Stage direction. *Sennet.* So the folios. The first and second quartos have 'Sound a sennet,' which in the third quarto is oddly corrupted into 'Sunday a Cornet.' The word occurs again in the stage directions to Henry VIII, ii. 4, and Julius Cæsar, i. 2. 24, 214, Antony and Cleopatra, ii. 7. 16, Coriolanus, ii. 1. 178, 3 Henry VI, i. 1. 205. In the first part of Jeronimo (Dodsley's Old Plays, ed. Hazlitt, vol. iv. 349) it is in the form 'signet' (signate, ed. 1605), and Steevens in his note gives other varieties, 'senet, cynet, sinet, signate, synnet,' all of which he regards as corruptions of the Italian *sonata*. In Marlowe's Doctor Faustus (ed. Dyce, p. 91), we find

'Sound a sonnet,' and in Beaumont and Fletcher's Knight of Malta, v. 2, it is in the form 'synnet.' A sennet appears to have been a particular set of notes on a trumpet or cornet which marked the entrance or exit of a procession, and is different from a flourish, for in Dekker's Satiromastix (1602), quoted by Steevens in his note on Julius Cæsar, i. 2. 24, we have, 'Trumpets sound a flourish, and then a sennet.' In Marston's Antonio and Mellida, 2nd part, act ii, sc. 1, we find 'The Cornets sound a cynet.' A further corruption occurs in Webster, Vittoria Corombona, i. 1, where the quartos give as a stage direction 'Enter Senate.'

24. *Gloucester*, spelt 'Gloster' in the early copies, but 'Gloucester' in the stage direction at the beginning of the scene in the folios.

26. *I shall.* See Abbott, § 315.

27. *shall.* So the folios. The quartos have 'will.'

Ib. darker purpose, more secret design, with which Gloucester and Kent were not acquainted, though they were aware of the king's general intention.

28, 29. *divided In three.* Compare 2 Henry IV, i. 3. 74:

'So is the unfirm king
In three divided.'

29. *our fast intent*, our firm intention, stedfast purpose. The quartos read 'first.' For 'fast' in this sense see Coriolanus, ii. 3. 192:

'If he should still malignantly remain
Fast foe to the plebeii.'

30. *from our age.* So the folios. The quartos have 'of our state.' In the next line they read 'yeares' for 'strengths,' and omit from 'while we' to 'May be prevented now.'

31. *Conferring.* The reading of the folios. The quartos have 'Confirming.'

34. *a constant will*, a steady, settled purpose, synonymous with the 'fast intent' of line 29. For 'constant' in this sense compare Julius Cæsar, iii. 1. 60:

'But I am constant as the northern star.'

36. *The princes.* The quartos here, see l. 30, read 'The two great princes.'

40, 41. *Since now . . . state.* Omitted in the quartos.

44. *Where . . . challenge.* So the folios. The quartos have 'Where merit most doth challenge it.' The reading here adopted signifies, as Steevens explains, 'where the claim of merit is superadded to that of nature.' For 'challenge' in this sense see iv. 7. 31, and Othello, i. 3. 188:

'And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.'

46. *more than words can wield the matter*, more than words can express; the matter being too weighty to be conveyed in mere words.

47. *space*, the limits within which motion is possible. Compare Antony and Cleopatra, i. 1. 34:

'Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.'

52. *Beyond all manner of so much*, beyond all these comparisons by which Goneril sought to measure her love.

55. *shadowy*. So the folios. The quartos read 'shady' in the same sense. Compare Two Gentlemen of Verona, v. 4. 2:

'This shadowy desert, unfrequented woods.'

See also this play, v. 2. 1:

'Here, father, take the shadow of this tree
For your good host.'

Ib. champains, plains. Compare Deut. xi. 30 (ed. 1611): 'In the land of the Canaanites, which dwell in the champion ouer against Gilgal.' In Ezekiel xxxvii. 2, the marginal note to 'valley' is 'or, champian.' See Twelfth Night, ii. 5. 174, where it is spelt 'champian' in the folios: 'Daylight and champian discovers not more.' In Florio's Italian Dictionary we find, 'Campagna, a field or a champaine.'

Ib. rich'd, enriched. The quartos omit two half lines, 'and with champains . . . rivers.'

59. *Speak*. Omitted in the folios.

61. *I am made . . . sister*. The reading of the folios. The first quarto, followed substantially by the others, has

'Sir, I am made of the selfe-same mettall that my sister is.'

For 'self' in the sense of 'selfsame' see Richard II, i. 2. 23:

'That metal, that self mould, that fashion'd thee.'

62. *names my very deed of love*, exactly describes my love.

63. *that*, in that, or for that. So in Richard II, v. 5. 27:

'Like silly beggars
Who sitting in the stocks refuge their shame,
That many have and others must sit there.'

65. *Which the most precious square of sense possesses*, that is, which the most delicately sensitive part of my nature is capable of enjoying.

66. *felicitate*, made happy. For instances of participles formed on the model of the Latin participles in *-atus*, compare 'consecrate' (Titus Andronicus, i. 1. 14), 'excommunicate' (Article 33), 'articulate' (1 Henry IV, v. 1. 72), 'suffocate' (Troilus and Cressida, i. 3. 125), 'create' (Midsummer Night's Dream, v. 1. 412).

69. *More richer*. So the quartos. The folios read 'More ponderous,' which has the appearance of being a player's correction to avoid a piece of imaginary bad grammar. For instances of such double comparatives see 'more better,' The Tempest, i. 2. 19; Hamlet, ii. 1. 11; and Abbott, § 11.

72. *validity*, value, worth. Compare All's Well that Ends Well, v. 3. 192:

'O, behold this ring,
Whose high respect and rich validity
Did lack a parallel.'

And Hamlet, iii. 2. 199.

73. *conferr'd*. So the folios. The quartos have 'confirm'd.' See l. 31.

73-77. *Now . . . sisters?* This is the reading of Malone, founded mainly upon the folios, which have in l. 74,

'Although our last and least; to whose yong loue,' &c.

In the first quarto the passage stands thus:

'but now our ioy,
Although the last, not least in our deere loue,
What can you say to win a third, more opulent
Then your sisters.'

Compare Julius Cæsar, iii. 1. 189:

'Though last, not least in love, yours, good Trebonius.'

75. *milk of Burgundy*. Burgundy was famous for its pastures. See below, line 250.

76. *interess'd*. The folios have 'interest.' For the form of the word see Cotgrave (Fr. Dict.): 'Interessé . . . Interessed, or touched in; dishonoured, hurt, or hindered by; &c.' Steevens quotes from the preface to Drayton's Polyolbion: 'There is scarce any of the nobilitie, or gentry of this land, but he is some way or other by his blood interessed therein.' And from Ben Jonson's Sejanus, iii. 1:

'But that the dear republic,
Our sacred laws, and just authority
Are interess'd therein, I should be silent.'

See also Massinger, the Duke of Milan, i. 1:

'The wars so long continued between
The emperor Charles, and Francis the French king,
Have interess'd in either's cause the most
Of the Italian princes.'

And Florio (Ital. Dict.): 'Interessare, to interesse, to touch or concerne a mans maiue state or fee-simple, to concerne a mans reputation'; and 'Interessato, interessed, touched in state, in honour or reputation.' Again in Minsheu (Span. Dict.): 'Interessado, m. interessed, hauing right in.' For other instances of verbs of which the participial form has become a new verb, compare 'graff,' 'hoise,' which appear in modern speech as 'graft,' 'hoist.'

86. *Good my lord*. See Abbott, § 13.

87. *begot*. Shakespeare (see Merchant of Venice, iii. 2. 65, ii. 2. 37) uses both forms of the participle 'begot' and 'begotten.' In the Authorised Version the latter only occurs.

88. *those duties back as are right fit.* For the construction of 'as' following the demonstrative pronoun see Julius Cæsar, i. 2. 34:

'I have not from your eyes that gentleness
And shew of love as I was wont to have.'

And Julius Cæsar, i. 2. 174:

'Under these hard conditions as this time
Is like to lay upon us.'

See also Lear, i. 4. 58.

91. *all*, altogether. See Abbott, § 28.

92. *plight*, that is, troth-plight, or pledge of betrothal. Ger. *pflicht*, Du. *pligt*, duty or obligation. The A. S. *pliht* corresponds to the other meaning of the word, which occurs in Troilus and Cressida, iii. 2. 168:

'To keep her constancy in plight and youth.'

The verb is found in the Marriage Service, 'And thereto I plight thee my troth.' And Lucrece, 1690:

'Shall plight your honourable faiths to me.'

95. *To love my father all.* Omitted in the folios.

101. *mysteries.* So the later folios. The quartos read 'mistresse'; the first folio 'miseries.'

Ib. Hecate. The spelling of the third and fourth folios. The quartos and first folio have 'Heccat'; the second folio 'Hecat.' The word is a disyllable in Midsummer Night's Dream, v. 1. 391; Macbeth, ii. 1. 52, iii. 2. 41, iii. 5. 1; and Hamlet, iii. 2. 269. It is a trisyllable only in 1 Henry VI, iii. 2. 64, a significant fact as regards Shakespeare's part in that play.

102. *the operation of the orbs.* Compare Antony and Cleopatra, ii. 7. 30: 'Your serpent of Egypt is bred now of your mud by the operation of your sun.' This belief in planetary influence is in keeping with the speech of Edmund in the next scene.

105. *property of blood*, the closest blood relationship, rising as it were to identity of blood. 'Proper' in the sense of 'own' occurs frequently, as for instance in Hamlet, v. 2. 66:

'Thrown out his angle for my proper life.'

107. *from this*, that is, from this time. The ellipsis is more common in the phrases 'by this' (Henry VIII, iii. 2. 83), and 'by that' (Exodus xxii. 26).

Ib. The barbarous Scythian. Purchas in his Pilgrimage (ed. 1614, p. 396) says, after describing the cruelties of the Scythians, 'These customes were generall to the Scythians in Europe and Asia (for which cause *Scytharum facinora patrare*, grew into a prouerbe of immane crueltie, and their Land was iustly called Barbarous): others were more speciall and peculiar to particular Nations Scythian.'

108. *his generation*, his offspring. The word in this sense is familiar from Matthew iii. 7, 'O generation of vipers'; a passage which must have

been in Shakespeare's mind when he wrote (Troilus and Cressida, iii. 1. 146), 'Is love a generation of vipers?'

109. The quartos omit the words 'to my bosom,' relieving the construction at the expense of the metre.

111. *sometime.* See note on Richard II, iv. 1. 169.

Ib. Good my liege. See l. 86.

114. *to set my rest*, a phrase from the game of cards called primero, used in a double sense. Metaphorically, 'to set one's rest' is to stake one's all. Literally in the game of primero it signifies 'to stand upon the cards in one's hand.' For an example of the metaphorical sense see Bacon's Essay xxix. p. 128 (ed. Wright): 'There be many Examples, where *Sea-Fights* have beene Finall to the warre; But this is, when Princes or States, have set up their Rest, vpon the Battailes.' Compare Romeo and Juliet, v. 3. 110.

115. *nursery*, nursing.

Ib. Hence, and avoid my sight! Rowe applies these words to Cordelia, Heath to Kent. The words are plainly addressed to Cordelia, although she does not leave the scene, which Lear in his passion would soon forget. After the king in reply to Kent's interruption had justified his conduct he could scarcely order him from his sight.

119. *digest*, in a metaphorical sense, incorporate; and hence, dispose of. Compare Cotgrave (Fr. Dict), 'Digerer. To digest, concoct; brooke, beare, digest, abide, away with; also, to sort, order, dispose.'

122. *effects*, used apparently of the outward attributes of royalty, everything that follows in its train. See ii. 4. 175.

123. *Ourself.* Compare Richard II, i. 4. 42, where it is put into the mouth of the king:

'We will ourself in person to this war.'

125. *shall*, here in the ordinary future sense, as if it had been preceded by 'we,' with perhaps something of the idea of fixed intention.

127. *additions*, titles. See ii. 2. 22, and All's Well that Ends Well, ii. 3. 134:

'Where great additions swell's, and virtue none,
It is a dropsied honour.'

Also Macbeth, i. 3. 106; Hamlet, i. 4. 20.

128. *of the rest*, which Lear had not enumerated.

130. *This coronet.* Professor Delius draws a distinction between 'crown' and 'coronet,' regarding the latter as denoting a ducal crown and not the royal diadem. But there can be no such distinction here.

134. *make from*, get away from. Compare Heywood, The Fair Maid of the West (Works, ii. p. 375):

'If thou seest any (like them) make from the shore.'

So 'make out' in Twelfth Night, ii. 5. 65; 'make forth,' Julius Cæsar, v. 1. 25.

135. *the fork*, the point of the arrow. Ascham says in his Toxophilus

(p. 135, ed. Arber) that Pollux describes two kinds of arrow-heads: 'The one he calleth ὄγκινος, descrybynge it thus, hauyng two poyntes or barbes, lookyng backewarde to the stele and the fethers, which surely we call in Englishe a brode arrowe head or a swalowe tayle. The other he calleth γλωχίς, hauying .ii. poyntes stretchyng forwarde, and this Englysh men do call a forkehead.'

135. *invade*, penetrate. Compare iii. 4. 7. Used in the same literal sense by Spenser, Faery Queene, ii. 10. 6:

'But later day,
Finding in it fit ports for fishers trade,
Gan more the same frequent, and further to invade.'

138. *have dread*, dread, fear. So Chaucer, Book of the Duchess, l. 24:

'And drede I have for to die.'

And Lydgate, Minor Poems (Percy Society ed.), p. 175:

'In cheef love God, and with thy love ha dreed.'

140. *stoops*. So the quartos. The folios have 'falls.'

Ib. Reverse thy doom. The reading of the quartos. The folios have 'reserve thy state.' Johnson was of opinion that the former was Shakespeare's original reading, 'as more apposite to the present occasion, and that he changed it afterwards to *reserve thy state*, which conduces more to the progress of the action.'

142. *answer my life my judgement.* As Johnson explains, 'Let my life be answerable for my judgement.' Compare 1 Henry IV, iv. 2. 8: 'An if it do, take it for thy labour; and if it make twenty, take them all; I'll answer the coinage.'

145. *Reverbs*, reverberates. Apparently a word of Shakespeare's coinage.

146. *a pawn*, or pledge. See Richard II, i. 1. 74:

'If guilty dread have left thee so much strength
As to take up mine honour's pawn, then stoop.'

Du. *pand*; Germ. *pfand*.

147. *To wage*, that is, to gage or pledge. Hence 'wager.' Compare Cymbeline, i. 4. 144: 'I will wage against your gold, gold to it.'

150. *blank*, literally the white mark in the centre of a target; hence, a mark generally. See Hamlet, iv. 1. 42:

'As level as the cannon to his blank.'

And Taming of the Shrew, v. 2. 186:

''Twas I won the wager, though you hit the white.'

152. *swear'st*, adjurest. Shakespeare frequently uses the verb in a transitive sense, when it has a person for its object. For instance, in Julius Cæsar, ii. 1. 129:

'Swear priests and cowards and men cautelous.'

But in the sense of appealing to a deity by an oath it is not common.

Ib. miscreant. So the folios. The quartos have 'recreant' as the folios

in line 158. It is possible that Shakespeare may have used the word here with some sense of its original meaning of 'misbeliever,' after Kent's contemptuous reference to the gods.

153. *Dear sir, forbear.* The quartos omit this speech.

156. *doom.* The reading of the quartos. See line 140. The folios have 'gift.'

157. *vent clamour.* Compare 'give clamour' in Davenant, Gondibert, ii. 1. 125:

'The people strait united clamour gave.'

160. *Since.* The folios read 'That' in the sense of 'for that,' 'inasmuch as.' See line 63.

161. *strain'd*, forced, excessive. Johnson defends 'straied,' the reading of the quartos, as denoting exorbitant, passing due bounds.

163. This line gives the key to Lear's hasty and impetuous character.

Ib. nor . . . nor, for 'neither . . . nor.' Compare Othello, iii. 4. 116, 117:

'If my offence be of such mortal kind,
That nor my service past, nor present sorrows,
Nor purposed merit in futurity,
Can ransom me into his love again.'

So 'or . . . or' in The Tempest, i. 2. 249.

164. *Our potency made good.* Lear still speaks as king, although he had announced his intention of abdicating. It is difficult therefore to understand why Steevens should have stumbled at this passage. The reading in the text is that of all the folios and one of the quartos. The other quartos have 'make,' which can only mean 'make good or establish our power by taking thy punishment as an acknowledgement of it.'

165. *Five.* The reading of the folios, as is 'sixth' in line 167, instead of 'foure' and 'fift' of the quartos.

166. *diseases*, discomforts. So the first and second quartos read. The folios have a stronger word 'disasters,' which can scarcely be appropriate to circumstances which could be provided against in a few days. For 'disease' in the sense of 'discomfort, inconvenience,' see Chapman, Homer's Odyssey, iv. 1088:

'Doth sleep thus seize
Thy powers, affected with so much disease?'

The verb is found in Coriolanus, i. 3. 117: 'As she is now, she will but disease our better mirth'; and in Chapman, Homer's Odyssey, iv. 606.

172. *sith.* The reading of the folios. The quartos have 'since,' two of them omitting 'thus.' In Hamlet, ii. 2. 6, 12, on the contrary, 'sith' is the reading of the quartos, which is changed in the folios to 'since.' The two particles appear to have been used indifferently by Shakespeare. At any rate it is clear that he did not observe the distinction, which Mr. Marsh (Lectures on the English Language, pp. 584–586) maintains had begun to

prevail with good authors, between 'sith' and 'sithence' or 'since,' by virtue of which 'sith' was used 'only as a logical word, an illative, while *sithence* and *since*, whether as prepositions or as adverbs, remained mere narrative words, confined to the signification of *time after*.'

173. *Freedom.* So the folios. The quartos read 'Friendship.' In the next line they have 'protection' for 'dear shelter,' and 'the' for 'thee'; while in line 175 'justly' and 'rightly' are transposed, and 'think'st' become 'thinkes' or 'thinks.'

176. *approve*, prove the truth of, confirm. See ii. 2. 156, ii. 4. 179.

179. There is evidently a play intended upon the words 'course' and 'corse.' Steevens quotes from Peele's Battle of Alcazar [Act ii. Scene 4]:

'Saint George for England! and Ireland now adieu,
For here Tom Stukeley shapes his course anew.'

180. The folios give this speech to Cordelia.

Ib. Here 's, followed by a plural subject. See Abbott, § 335.

182. *address towards*, direct our speech to, address ourselves to.

183. *rivall'd*, been a rival. For other instances in Shakespeare of verbs derived from substantives, see below, line 196 'stranger'd,' line 212 'monsters it,' v. 3. 70 'compeers,' v. 3. 71 'husband,' and Abbott, § 290.

Ib. in the least, at least. So 'in the best' for 'at best' in Hamlet, i. 5. 27:

'Murder most foul, as in the best it is.'

185. *your quest of love*, your errand, or expedition of courtship.

186. *hath.* The reading of the first and second folios. The other folios and the quartos have 'what.'

188. *we did hold her so*, that is, dear.

190. *that little seeming substance*, that substance which is but little in appearance. Johnson interprets 'seeming' as 'beautiful.' Steevens says it rather means 'specious.' The word is no doubt used in the latter sense, but not here. To support his interpretation Steevens put a comma at 'little,' so that the phrase would signify 'that little which is but substance in appearance.'

191. *pieced.* See iii. 6. 2. Compare Winter's Tale, v. 2. 117: 'Shall we thither and with our company piece the rejoicing.'

192. *like*, please. Compare Hamlet, ii. 2. 80: 'It likes us well.'

194. *owes*, owns, possesses. Compare The Tempest, i. 2. 406:

'This is no mortal business, nor no sound
That the earth owes.'

196. *Dower'd.* So the folios. The quartos, evidently by a misprint, have 'Couered.'

Ib. stranger'd. See lines 183, 212.

198. *makes not up*, makes not its choice, comes to no decision, resolves not. We still say 'to make up one's mind,' and the phrase is here used elliptically in the same sense.

201. *make such a stray*, wander so far from your love, miss the way to your love so much.

201, 202. *such . . . To.* For the omission of 'as' see line 209, and Abbott, § 281.

202. *beseech you.* Compare The Tempest, i. 2. 473: 'Beseech you, father.' Abbott, § 401.

203. *more worthier.* Compare 'more braver,' The Tempest, i. 2. 439. See above, line 69, Abbott, § 11, and note on The Tempest, i. 2. 19.

207. *argument*, theme, subject. See Much Ado about Nothing, ii. 3. 11: 'I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love.'

208. *Most best, most dearest.* Here again, as in line 69, the folios have patched the grammar by reading 'The best, the dearest.' For the double superlative see Julius Cæsar, iii. 2. 187:

'This was the most unkindest cut of all.'

Ib. trice. See The Tempest, v. 1. 238, note; and Cymbeline, v. 4. 171: 'It sums up thousands in a trice.'

209. *so . . . to.* See above, line 202, and Beaumont and Fletcher's Philaster, iv. 3:

'If my fortune be so good to let me fall
Upon thy hand, I shall have peace in death.'

Ib. to dismantle, to strip off. The object of the verb is usually that from which anything is stripped, not as here the thing stripped off.

211, 212. *such . . . That.* Hanmer substituted 'As' for 'That,' but see ii. 2. 116, 117, and Abbott, § 279.

212. *monsters it*, makes it monstrous. Compare Coriolanus, ii. 2. 81:

'I had rather have one scratch my head i' the sun,
When the alarum were struck, than idly sit
To hear my nothings monster'd.'

Ib. or your fore-vouch'd affection, that is, the affection you formerly professed. This reading of the folios is clearly better than that of the quartos, 'or you for voucht affections.'

213. *Fall'n into taint*, or decay. The reading of the quartos, for which the folios have 'Fall.' In the former case the construction is made clear by supplying 'Must be' from line 211; in the latter by supplying 'Must.'

216. *for*, because. See i. 2. 5, and Othello, iii. 3. 263: 'Haply, for I am black.'

Ib. glib, smooth. Compare Troilus and Cressida, iv. 5. 58:

'O, these encounterers, so glib of tongue.'

220. *unchaste*, the reading of the folios; better than 'uncleane,' which the quartos have.

222. *But even for want of that for which*, &c. The construction is imperfect though the sense is clear. We should have expected 'even the want' as Hanmer reads, but Shakespeare was probably guided by what he had written in the line preceding, and mentally supplied 'I am deprived.' There is an obscurity about 'for which.' It would naturally mean 'for having which,' but here it must signify 'for wanting which.'

223. *still-soliciting*, constantly begging. For 'still' see the note on 'the still-vex'd Bermoothes' in The Tempest, i. 2. 229.

224. *As*. So the quartos. The folios read 'That.' See above, line 212.

225. *Hath lost me*, hath caused me to lose. See i. 2. 107, 'It shall lose thee nothing.' The 'in' which follows denotes the amount of the loss, as in the phrases, 'they shall amerce him in an hundred shekels of silver,' Deut. xxii. 19; 'condemned the land in an hundred talents of silver,' &c., 2 Chron. xxxvi. 3; and the common expression 'to stand one in,' for 'to cost.' The phrase may also be explained, 'hath caused me loss in respect of your love.'

228. *unspoke*. Shakespeare uses both forms of the participle of the verb 'speak.' See The Tempest, iv. 1. 31, &c. In the Authorised Version of the Bible the form 'spoken' alone occurs. See Abbott, § 343.

230. Compare Sonnet cxvi.

231. *regards*. The reading of the folios, in place of 'respects' the reading of the quartos. Perhaps the change was made in consequence of the recurrence of the latter word in line 240. Both words are used in the sense of 'considerations.' See Hamlet, ii. 2. 79:

> 'On such regards of safety and allowance
> As therein are set down.'

And again, iii. 1. 68:

> 'There's the respect
> That makes calamity of so long life.'

232. *the entire point*. Johnson explains 'entire' as meaning 'single, unmixed with other considerations.' Compare Taming of the Shrew, iv. 2. 23:

> 'Signior Hortensio, I have often heard
> Of your entire affection to Bianca.'

240. *respects*. See above, line 231. The reading adopted is that of the quartos. The folios have 'respect and fortune.'

250. *waterish*, watery; used with a notion of contempt. See Othello, iii. 3. 15:

> 'Or feed upon such nice and waterish diet.'

Burgundy was the best-watered district of France. See Heylyn (A Little Description of the Great World, ed. 1633, p. 22): 'That which Queene Katharine was wont to say, that France had more rivers than all Europe beside; may in like manner be said of this Province in respect of France.'

251. *unprized*, that is, by others. Or it may mean 'priceless,' as 'unvalued,' in Richard III, i. 4. 27, signifies 'invaluable.' See i. 2. 70, i. 4. 291.

253. *here . . . where*, used like nouns. Compare Othello, i. 1. 138:

'An extravagant and wheeling stranger
Of here and everywhere.'

And the Preface of the Translators to the Reader prefixed to the Authorised Version of the Bible: 'As for example, if we translate the Hebrew or Greek word once by Purpose, neuer to call it Intent; if one where Iourneying, neuer Trauailing; if one where Thinke, neuer Suppose; if one where Paine, neuer Ache, &c.' Other instances of adverbs used as nouns are 'upward,' v. 3. 137, 'inward,' Sonnet cxxviii. 6, 'outward,' Sonnet lxix. 5, and 'backward,' The Tempest, i. 2. 50.

257. *benison*, blessing. See iv. 6. 201, and Macbeth, ii. 4. 40: 'God's benison go with you!' Cotgrave (Fr. Dict.) gives, 'Benisson. A blessing, or benison.'

260. *The jewels.* Rowe in his second edition read 'Ye jewels,' but no change is necessary. Compare Julius Cæsar, v. 4. 99:

'The last of all the Romans, fare thee well!'

Ib. wash'd, that is, with tears. So Midsummer Night's Dream, ii. 2. 93:

'How came her eyes so bright? Not with salt tears:
If so, my eyes are oftener wash'd than hers.'

261. *I know you what you are.* Rowe in his second edition omitted the first 'you.' But compare Mark i. 24: 'I know thee who thou art.'

264. *professed bosoms.* Pope altered this to 'professing,' but the change is unnecessary; 'professed' merely means 'which had made professions.' Compare the use of 'disdain'd' in 1 Henry IV, i. 3. 183:

'Revenge the jeering and disdain'd contempt.'

And The Merchant of Venice, iii. 2. 97:

'the guiled shore
To a most dangerous sea.'

268. In the quartos the two speakers are transposed.

270. *At* is used with the price at which anything is valued.

Ib. fortune's alms, whatever fortune may chance to give. So Othello, iii. 4. 122:

'So shall I clothe me in a forced content,
And shut myself up in some other course,
To fortune's alms.'

271. *And well are worth the want that you have wanted.* So the folios. The quartos read

'And well are worth the worth that you have wanted.'

Dr. Badham, combining the two, proposed

'And well are worthy want that worth have wanted.'

The difficulty seems to arise from the imperfect connexion of the relative with its antecedent. The use of the word 'want' has apparently the effect of always making Shakespeare's constructions obscure. See line 223. Goneril says, 'You have come short in your obedience and well deserve the

want of that affection in which you yourself have been wanting.' Otherwise we must regard 'the want that you have wanted' as an instance of the combination of a verb with its cognate accusative.

272. *plaited*, folded. Spelt 'pleated' in the quartos, 'plighted' in the folios. Compare Lucrece, 93:

'Hiding base sin in plaits of majesty,'

where the old copies read 'pleats.' For the folio spelling see Spenser, Faery Queene, ii. 3. § 26:

'All in a silken Camus lilly whight,
Purfled upon with many a folded plight.'

Cotgrave (Fr. Dict.) gives, 'Pli: m. A plait, fould, lay; bought; wrinkle, crumple.'

273. *cover*. Both quartos and folios read 'covers.'

276. *will hence*. For the omission of the verb see Abbott, § 405.

283. *grossly*, obviously, palpably. Compare All's Well that Ends Well, i. 3. 184:

'For, look, thy cheeks
Confess it, th' one to th' other; and thine eyes
See it so grossly shown in thy behaviours
That in their kind they speak it.'

286. *The best and soundest of his time*, his best and soundest years. See i. 2. 41.

288. *ingrafted*. So the quartos. The first and second folios have 'ingraffed.' Both forms existed together in the sixteenth century, and both are used by Shakespeare, though the latter is the more correct, the word being derived from the Fr. *greffer*. In Lucrece, 1062, we find the substantive 'graff.'

Ib. condition, quality of mind, character. See The Merchant of Venice, i. 2. 143: 'If he have the condition of a saint, and the complexion of a devil.'

291. *unconstant starts*, irregular, uncertain, abrupt actions. So Henry V, v. epilogue, 4:

'Mangling by starts the full course of their glory.'

Ib. like, likely. See iv. 2. 19.

294. *let's hit*, let us agree. The reading of the quartos. The folios have 'sit.' We find in Nevile's Imitations of Horace (1758), Epist. I, xviii. 131:

'Believe me, contraries will never hit;
The fop avoids the clown, the dunce the wit.'

298. *i' the heat*, that is, as Steevens explains, we must strike while the iron is hot.

Scene II.

1. *nature*, as opposed to custom.

3. *stand in the plague of custom*. Capell explains this as meaning, 'be

subject or exposed to the vexation of custom.' I cannot help thinking that Shakespeare had in his mind a passage in the Prayer-book Version of Psalm xxxviii. 17, 'And I truly am set in the plague'; where 'plague' is used in a sense for which I have found no parallel. The version evidently follows the Latin of Jerome's translation, 'Quia ego ad plagam paratus sum.'

4. *The curiosity of nations*, the nice distinction which custom has made in favour of the elder born. Theobald and Thirlby conjectured 'courtesy,' as it is used in As You Like It, i. 1. 49: 'The courtesy of nations allows you my better, in that you are the first-born.' For 'curiosity' see note on i. 1. 5.

Ib. deprive, disinherit. Compare Baret, Alvearie (1573): 'To cast his sonne out of his house, to depriue or put him from the hope of succession or inheritance for some misdeede. To abastardise him. Abdico.'

5. *moonshines*. Shakespeare elsewhere uses 'moonshine' for 'moon.' Compare Romeo and Juliet, i. 4. 62:

'The collars of the moonshine's watery beams.'

6. *Lag of a brother*, loitering after him as it were. Compare Richard III, ii. 1. 90:

'Some tardy cripple bore the countermand,
That came too lag to see him buried.'

7. *compact*. A participle; compare Midsummer Night's Dream, v. 1. 8:

'The lunatic, the lover, and the poet
Are of imagination all compact.'

10. *base*, illegitimate, base-born. Compare Pericles, ii. 5. 60:

'My actions are as noble as my thoughts,
That never relish'd of a base descent.'

16. *Shall top the legitimate*. Capell suggested 'top the' for the reading of the quartos 'tooth,' and of the folios 'to th'.' The occurrence of the word 'base' in the previous line favours the reading 'top,' a word elsewhere used by Shakespeare in the sense of 'exceed,' 'excel.' See v. 3. 208:

'To amplify too much, would make much more,
And top extremity.'

Again, Macbeth, iv. 3. 57:

'Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.'

Rowe, adopting the reading of the folios, prints the sentence as unfinished, 'Shall to th' legitimate ——.'

19. *subscribed*, yielded, surrendered. Compare iii. 2. 18: 'You owe me no subscription.' And Troilus and Cressida, iv. 5. 105:

'For Hector in his blaze of wrath subscribes
To tender objects.'

20. *Confined*, limited.

Ib. exhibition, allowance. So in Two Gentlemen of Verona, i. 3. 69:

'What maintenance he from his friends receives,
Like exhibition thou shalt have of me.'

And Ben Jonson, Silent Woman, iii. 1: 'Go to, behave yourself distinctly, and with good morality; or, I protest, I'll take away your exhibition.'

21. *Upon the gad*, as we say, on the spur of the moment, hastily, without reflection. The word 'gad' for a sharp-pointed instrument occurs in Titus Andronicus, iv. 1. 103:

'I will go get a leaf of brass,
And with a gad of steel will write these words.'

32. *o'er-read*, read over. See 2 Henry IV, iii. 1. 2:

'But ere they come, bid them o'er-read these letters.'

And Measure for Measure, iv. 2. 212: 'You shall anon over-read it at your pleasure.'

33. *o'er-looking*. So the folios. The quartos have 'liking.' Compare Hamlet, iv. 6. 13: 'Horatio, when thou shalt have overlooked this, give these fellows some means to the king.'

36. *are to blame*, are blameworthy, are to be blamed. Infinitive active for passive. See Abbott, § 359, and The Tempest, iii. 2. 106:

'And that most deeply to consider is
The beauty of his daughter.'

And Othello, i. 2. 19: ''Tis yet to know.'

39. *essay or taste*, proof or trial. The two words 'essay' and 'assay' are etymologically the same. In 1 Samuel xvii. 39 it is said of David in Saul's armour that he 'assayed to go,' that is, tried or attempted to go. Johnson proposed to read 'assay or test,' but the change is not necessary. 'Taste' occurs both as a noun and verb as synonymous with 'test.' Compare 1 Henry IV, iv. 1. 119:

'Come, let me taste my horse.'

Steevens points out that 'essay' and 'taste' are both terms from royal tables, at which it was the business of an attendant to taste of everything that was served in order to ascertain that it was not poisoned. See v. 3. 144. Baret, Alvearie, s. v. *Assay*, gives, 'To tast or assay before. Prælibo.' Cotgrave (Fr. Dict.) has, 'Essay: m. An essay, proofe . . . also, the tast, or Essay taken of Princes meat, or drinke.'

41. *the best of our times*, the best periods of our lives. See i. 1. 287.

42. *oldness*, age. Compare 'illness,' Macbeth, i. 5. 21.

43. *fond*, foolish. See The Merchant of Venice, iii. 3. 9:

'I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.'

44. *who* for 'which,' the antecedent really being the persons implied in the word 'tyranny.' See Abbott, § 264.

45. *suffered*, permitted, tolerated. Compare 3 Henry VI, iv. 8. 8:

'A little fire is quickly trodden out;
Which, being suffer'd, rivers cannot quench.'

55. *closet*, private room, study. Compare Julius Cæsar, ii. 1. 34:

'The taper burneth in your closet, sir.'

And iii. 2. 134:

'But here's a parchment with the seal of Cæsar;
I found it in his closet, 'tis his will.'

56. *character*, handwriting. Compare Hamlet, iv. 7. 53:

'*Laer.* Know you the hand?
King. 'Tis Hamlet's character.'

58. *that*, the matter or contents.

58, 59. *were . . . were.* Abbott, § 368.

58. *fain*, gladly. A. S. *fægn* or *fægen*. See i. 4. 28, 171. It occurs as an adjective in iv. 7. 39.

66. *sons at perfect age.* For the omission of 'being' compare The Merchant of Venice, iii. 2. 96:

'The skull that bred them in the sepulchre.'

67. *declining.* So the quartos. The folios have 'declin'd.'

70. *detested*, detestable. So 'unvalued' for 'invaluable,' Richard III, i. 4. 27; 'unavoided' for 'unavoidable,' Richard II, ii. 1. 268.

71. *ay, apprehend.* The quartos have 'I, apprehend,' or 'I apprehend'; 'I' being the common way of printing 'ay.' The folios read 'I'll apprehend.'

76. *where*, whereas. Compare Coriolanus, i. 1. 104:

'Where the other instruments
Did see and hear, devise, instruct, walk, feel,' &c.

79. *pawn down my life*, lay down my life as a pledge. See i. 1. 147.

80. *wrote*, written. So the quartos. The folios have 'writ.' See Abbott, § 343.

Ib. your honour. For this style of address see Richard III, iii. 2. 21:

'His honour and myself are at the one.'

81. *to no further pretence of danger*, having no more dangerous intention. Compare Macbeth, ii. 3. 137:

'Against the undivulged pretence I fight
Of treasonous malice.'

And the present play, i. 4. 68.

90, 91. *wind me into him*, gain his confidence in some circuitous way. Compare Coriolanus iii. 3. 64:

'We charge you that you have contrived to take
From Rome all season'd office, and to wind
Yourself into a power tyrannical.'

For the redundant 'me' compare Taming of the Shrew, i. 2, 8: 'Villain, I say, knock me here soundly.'

92. *unstate myself*, give up everything that belongs to my position. Compare Antony and Cleopatra, iii. 13. 30:

'Yes, like enough, high-battled Cæsar will
Unstate his happiness, and be staged to the show,
Against a sworder!'

Ib. to be in a due resolution, to have my doubts fully resolved. Monck Mason quotes from Massinger's Picture, v. 2:

'What should .... work on my lord
To doubt my loyalty, nay more, to take
For the resolution of his fears, a course
That is by holy writ denied a Christian?'

94. *convey*, contrive, manage, carry out. So in Macbeth, iv 3. 71:

'You may
Convey your pleasures in a spacious plenty,
And yet seem cold.'

97. *the wisdom of nature*, that is, natural philosophy can give such and such explanations of the phenomena.

Ib. reason it. See iv. 1. 53; The Tempest, i. 2. 380; and Abbott, § 226.

98, 99. *the sequent effects*, the effects that follow. So Hamlet, v. 2. 54:

'And what to this was sequent
Thou know'st already.'

101–106. *This villain . . . graves.* Omitted in the quartos.

103. *bias of nature*, natural inclination. Compare Twelfth Night, v. 1. 267:

'But nature to her bias drew in that.'

106. *disquietly*, causing us disquiet.

107. *lose.* See i. 1. 225.

110. Warburton points out the satire which Shakespeare has directed against judicial astrology, and suggests that if the date of the first performance of Lear were well considered 'it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate: "I am thinking, brother, of a prediction I read this other day, what should follow these eclipses."'

114. *treachers*, traitors. So the folios. The quartos have 'trecherers.' Compare Beaumont and Fletcher, The Captain, v. 4: 'Where art thou, treacher?' And The Bloody Brother, iii. 1:

'Play not two parts,
Treacher and coward both.'

115. *by spherical predominance*, by the powerful influence of the spheres. See i. 1. 103.

117. *thrusting on*, impulse.

118. *pat.* See Hamlet, iii. 3. 73.

Ib. the catastrophe of the old comedy, like the 'Deus ex machina' which Horace warns against.

19. *cue.* A player's word, originally denoting the last words (Fr. *queue*, a tail) of the previous speech which indicated to an actor when his part was coming, and then the part itself. See Midsummer Night's Dream, iii. 1. 103: 'Pyramus, enter: your cue is past; it is, "never tire."' And Othello, i. 2. 83:

'Were it my cue to fight, I should have known it
Without a prompter.'

Ib. Tom o' Bedlam. See ii. 3. 20.

120, 121. *fa, sol, la, mi.* Doctor Burney says, 'Shakespeare shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use.... Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the times being out of joint, to the unnatural and offensive sounds, *fa, sol, la, mi!*' For this note, Mr. Chappell assures me, there is not the slightest foundation. Edmund is merely singing to himself in order not to seem to observe Edgar's approach.

124, 125. *this other day.* So Winter's Tale, v. 2. 140: 'You denied to fight with me this other day, because I was no gentleman born.'

127. *writ.* So the quartos. The folios have 'writes.' See The Merchant of Venice, ii. 4. 13, 14:

'And whiter than the paper it writ on
Is the fair hand that writ.'

127, 128. *succeed unhappily,* turn out unfortunately. In Elizabethan English the 'success' of an action was the issue or consequence, good or bad. Hence the word was used with a qualifying adjective. See Joshua i. 8: 'Then thou shalt have good success.'

128–134. *as of... Come, come.* Omitted in the folios.

129. *amities,* friendships. Hamlet, v. 2. 42.

131. *diffidences,* distrusts. 'Diffidence' now means distrust of oneself. Here it signifies distrust of others. Compare King John, i. 1. 65:

'Thou dost shame thy mother
And wound her honour with this diffidence.'

145. *allay,* used intransitively as in 3 Henry VI, i. 4. 146:

'And when the rage allays, the rain begins.'

147–152. *I pray you... brother!* Omitted in the quartos.

156. *faintly,* imperfectly. Compare Romeo and Juliet, i. 4. 7:

'Nor no without-book prologue, faintly spoke
After the prompter.'

And King John, iv. 2, 227:

'I faintly broke with thee of Arthur's death.'

Ib. the image and horror of it, the horror which an exact description of it would give. An instance of hendiadys.

163. *practices*, plots, contrivances. See ii. 1. 73, and Hamlet, iv. 7. 68:

'But even his mother shall uncharge the practice
And call it accident.'

165. *can fashion fit*, can adapt to any ends.

Scene III.

1. *gentleman*. See ii. 2. 145.

Ib. for chiding of. See Abbott, § 178.

4. *By day and night* is taken by Capell and others as an exclamation, comparing Henry VIII, i. 2. 212:

'By day and night,
He's traitor to the height.'

But in the present passage the words are used in their ordinary sense, as appears from 'every hour' which follows.

5. *flashes*, blazes, breaks out, See i. 1. 291. The word is very appropriate to Lear's impetuous temper. Compare Hamlet, ii. 1. 33:

'The flash and outbreak of a fiery mind.'

6. *at odds*, in a state of quarrel. Compare Romeo and Juliet, i. 2. 5:

'Of honourable reckoning are you both,
And pity 'tis you lived at odds so long.'

8. *On every trifle*, on the occurrence of every trifle, on every trifling occasion.

11. *answer*. See i. 1. 142.

13. *Put on*, assume. See Hamlet, i. 5. 172, and Troilus and Cressida, ii. 3. 135:

'And worthier than himself
Here tend the savage strangeness he puts on.'

14. *fellows*, companions. See The Tempest, iii. 3. 60.

15. *distaste*. The reading of the folios. The quartos have 'dislike.' Compare Troilus and Cressida, ii. 2. 66:

'How may I avoid,
Although my will distaste what it elected,
The wife I chose?'

Ib. let him to our sister. See Abbott, § 405, and note on Hamlet, iii. 3. 4.

17–21. *Not . . . abused*. Omitted in the folios.

18. *manage*, wield. Compare Richard II, iii. 2. 118:

'Yea, distaff-women manage rusty bills
Against thy seat.'

20, 21. Tyrwhitt explains this passage as follows; 'old fools must be used with checks, as well as flatteries, when they (i. e. flatteries) are seen to be abused.'

25, 26. *I would . . . speak.* Omitted in the folios. Goneril had said the same thing in her previous speech.

27. *very.* Omitted in the folios. 'My very course' is equivalent to my exact course, exactly the course I have followed.

Scene IV.

2. *defuse*, disorder, and so disguise; generally used of dress. Kent had disguised his apparel. Theobald's spelling 'diffuse' has been adopted by many editors. But the other form is of common occurrence. See Richard III, i. 2. 78:

'Vouchsafe, defused infection of a man.'

And Lyly's Euphues (ed. Arber) p. 64: 'In battayles there ought to be a doubtfull fight, and a desperat ende, in pleadinge a diffyculte enteraunce, and a defused determination, in loue a lyfe wythout hope, and a death without feare.' Again, in Armin's Nest of Ninnies, p. 6 (Shaksp. Soc. ed.): 'It is hard that the taste of one apple should distaste the whole lumpe of this defused chaios.' 'Diffused' is found in Henry V, v. 2. 61:

'To swearing and stern looks, diffused attire,
And everything that seems unnatural.'

And in Merry Wives of Windsor, iv. 4. 54:

'Let them from forth a sawpit rush at once
With some diffused song.'

6. *come*, come about, come to pass. See ii. 1. 5, and Lucrece, 895:

'How comes it then, vile Opportunity,
Being so bad, such numbers seek for thee?'

Again, Othello, v. 2. 326. Malone reads 'So may it come' parenthetically, as an exclamation.

8. *a jot*, the smallest quantity of anything, here of time. So Twelfth Night, iii. 2. 1: 'No, faith, I'll not stay a jot longer.'

15. *to converse*, to associate. So in As You Like It, v. 2. 66: 'I have, since I was three year old, conversed with a magician.'

16. *cannot choose*, cannot help it, have no choice but to fight. So Hamlet, iv. 5. 68: 'But I cannot choose but weep, to think they should lay him i' the cold ground.'

17. *to eat no fish.* The mark, says Warburton, of the Papists, who were looked upon as no good subjects in Elizabeth's reign. He quotes Marston's Dutch Courtezan [i. 2]: 'Yet I trust I am none of the wicked that eate fish a Fridaies.' And Fletcher's Woman Hater, iv. 2: 'He should not have eaten under my roof for twenty pounds; and surely I did not like him when he call'd for fish.'

24. *Who.* See Abbott, § 274.

32, 33. *a curious tale*, an elaborate story.

37, 38. *so . . . to.* For the omission of 'as' in such phrases see ii. 4. 12, 13, Abbott, § 281, and the quotation in note on i. 2. 43.

46. *clotpoll*, thickskull, blockhead. See Cymbeline, iv. 2. 184:

'I have sent Cloten's clotpoll down the stream.'

In Twelfth Night, iii. 4, 208, it is spelt 'clodde-pole.' In the present passage the quartos have 'clat-pole,' the folios 'clotpole.'

53. *roundest*, most direct, plainest. Compare Othello, i. 3. 90:

'I will a round unvarnish'd tale deliver.'

And Bacon, Essay i. p. 3 (ed. W. A. Wright): 'It will be acknowledged even by those, that practize it not, that cleare and Round dealing, is the Honour of Mans Nature.'

57,58. *that . . . as.* See note on i. 1. 88.

59. *appears.* For the omission of the relative see Abbott, § 244.

65. *rememberest*, remindest. See The Tempest, i. 2. 243:

'Let me remember thee what thou hast promised.'

66. *most faint*, very slight.

67. *curiosity*, nicety of observation, punctiliousness.

Ib. very, real, actual; literally, true. Compare The Merchant of Venice, iii. 2. 226: 'My very friends.'

68. *pretence.* See i. 2. 81.

69, 70. *this two days.* In such cases Shakespeare uses indifferently 'this' and 'these.' See Winter's Tale, v. 2. 147: 'Ay, and have been so any time these four hours.' And Pericles, v. 1. 24:

'A man who for this three months hath not spoken
To any one.'

89. *go to*, an expression of impatience, as in Measure for Measure, ii. 1. 98: 'Go to, go to; no matter for the dish, sir.'

91. *earnest*, money given in advance upon making a bargain as a security that it will be completed. There is a play upon the two meanings of the word in The Two Gentlemen of Verona, ii. 1. 163:

'*Speed.* But did you perceive her earnest.
Val. She gave me none, except an angry word.'

In a metaphorical sense it occurs in Macbeth, i. 3. 132:

'Why hath it given me earnest of success,
Commencing in a truth?'

92. *coxcomb*, the jester's cap, which had a piece of red cloth sewn upon it, like the comb of a cock. See Douce, Illustrations of Shakespeare (ed. 1839), page 508, plate ii.

94. *you were best.* See The Tempest, i. 2. 366, and Abbott, § 230.

95. *Why, fool?* The folios read '*Lear.* Why my Boy?' but they are clearly wrong, for Lear had not taken any one's part that was out of favour.

On the other hand, though it is appropriate to Kent, it is not easy to suppose that the Fool recognized him in his disguise.

97. *an*, if. The old copies have 'and' or '&.' See Abbott, § 101.

Ib. as the wind sits. Compare The Merchant of Venice, i. 1. 18:

'Plucking the grass to know where sits the wind.'

And Hamlet, i. 3. 56:

'The wind sits in the shoulder of your sail.'

Ib. thou'lt. So the folios. The quartos have 'thou't.'

Ib. catch cold, that is, as Farmer explains, be turned out of doors, and exposed to the inclemency of the weather.

99. *on's*, of his, as two of the quartos read. Compare i. 4. 146, i. 5. 19, iv. 1. 51; Abbott, § 182.

101. *nuncle*, said to be shortened from 'mine uncle' as 'naunt' from 'mine aunt.' So in Whetstone's Promos and Cassandra, iv. 7, we find 'my nown good harte roote.' In Littré's Dictionary, under the word 'Tante,' it is stated that 'nante' is a form of the word in Picardy, and in justification of the derivation of *tante* from *ta ante*, reference is made to the Wallon dialect, in which *mononk*, *matante*, and similar forms are used, the possessive pronoun having no force whatever. If the origin of 'nuncle' is not analogous, it must be referred to the principle by which Noll, Ned, Nan, Nell, Numps, are formed from Oliver, Edward, Anne, Ellen, and Humphrey.

Ib. two coxcombs, to mark his double folly.

104. *living*, property, estate. See Bacon, Essay xlv. p. 181: 'Where a Man hath a great Living laid together, and where he is scanted.'

108. *Lady the brach.* This is the reading adopted by Malone. The quartos have 'Ladie (or Lady) oth'e brach'; the folios 'the Lady Brach.' Steevens quotes 1 Henry IV, iii. 1. 240: 'I had rather hear Lady, my brach, howl in Irish.' A brach was a bitch hound. See iii. 6. 67. Florio (Ital. Dict.) has, 'Bracca, a brache, or a bitch, a beagle'; Cotgrave (Fr. Dict.) 'Braque: m. A kind of short-tayled setting dog; ordinarily spotted, or partie-coloured.' Baret (Alvearie) gives, 'a Brache or biche. Canicula.' The word is found in German *Bracke*, and in Dutch *Brak*. Compare Webster, The White Devil, p. 48 (ed. Dyce):

'*Vit. Cor.* You see the fox comes many times short home;
'Tis here proved true.
Flam. Kill'd with a couple of braches.'

The late Mr. Archibald Smith conjectured that the reading in the present passage should be 'Lie the brach.'

117. *trowest*, thinkest, believest. Compare Richard II, ii. 1. 218:

'To-morrow next
We will for Ireland; and 'tis time, I trow.'

118. *Set less*, stake less, risk less. See Macbeth, iii. 1. 113:

'So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.'

133-148. *That lord . . . snatching.* Omitted in the folios.

146. *a monopoly.* 'A satire,' says Warburton, 'on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee.'

154. *thou borest thine ass on thy back o'er the dirt,* a reference to the fable of the old man and his ass.

158. *wit.* The reading of the quartos, which is supported by the form of the saying in Lyly's Mother Bombie, ii. 3: 'I thinke gentlemen had never lesse wit in a yeare.' The folios read 'grace.'

163. *used it,* practised it, been accustomed to it. See Measure for Measure, iv. 2. 121: 'Lord Angelo, belike thinking me remiss in mine office, awakens me with this unwonted putting-on; methinks strangely, for he hath not used it before.'

164. *mother.* So the quartos. The folios have 'Mothers.'

166. Steevens points out a resemblance to this song in Heywood's Rape of Lucrece (Works, v. 179), published in 1608:

'When Tarquin first in court began,
And was approved King,
Some men for sodden joy gan weep,
But I for sorrow sing.'

180. *What makes that frontlet on?* What makes you wear that frown, like a frontlet or forehead cloth? Steevens quotes from Zepheria (1594) [Canzon. 27]:

'But now my sunne it fits thou take thy set,
And vayle thy face with frownes as with a frontlet.'

And Malone has a parallel passage from Lyly's Euphues and his England (ed. Arber, p. 286): 'The next daye I comming to the gallery where she was solitaryly walking, with her frowning cloth, as sick lately of the solens, &c.' Compare also 1 Henry IV, i. 3. 19:

'And majesty might never yet endure
The moody frontier of a servant brow,'

where 'frontier' is apparently used with some reference to 'tire' or headdress.

189. *a shealed peascod.* Capell introduced the modern spelling 'shell'd,' and Pope in his second edition printed 'peascod' for the 'pescod' of the quartos and folios, which represents the provincial pronunciation of the word. Tollet remarks that 'the robing of Richard II's effigy in Westminster Abbey is wrought with peascods open, and the peas out; perhaps an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title.' Unfortunately for this theory, the peascods in question

are the pods of the *planta genista*, or broom plant, the badge of the Plantagenets. Moreover, although the pods are open the seeds are indicated.

191. *other*, used for the plural, as in Josh. viii. 22, Luke xxiii. 32. See Abbott, § 12.

193. *rank*, gross. See Hamlet, ii. 1. 20.

195. *safe*, sure, certain.

197. *put it on*, urge it on, promote it. Compare Macbeth, iv. 3. 239:

'The powers above
Put on their instruments.'

And Hamlet, v. 2. 394:

'Of deaths put on by cunning and forced cause.'

198. *allowance*, approval. Compare Troilus and Cressida, ii. 3. 146:

'A stirring dwarf we do allowance give
Before a sleeping giant.'

200. *in the tender of a wholesome weal*, in caring for a sound or healthily organized commonwealth. For 'tender' as a verb in this sense compare Henry V, ii. 2. 175:

'But we our kingdom's safety must so tender.'

And for a play upon its other senses see Hamlet, i. 3. 106–109. For 'wholesome' in the sense of 'healthy' compare Hamlet, iii. 4. 65:

'Like a mildew'd ear,
Blasting his wholesome brother.'

'Weal' for 'commonwealth' occurs in Macbeth, iii. 4. 76:

'Ere humane statute purged the gentle weal.'

204. *know*. The reading of the folios. The quartos have 'trow.' With this compare Taming of the Shrew, i. 2. 165:

'Trow you whither I am going?'

206. *it head . . . it young*. 'It' is an earlier form of 'its.' The latter word came into use about the end of the sixteenth century. See notes on The Tempest, i. 2. 95, ii. 1. 163. The folios read 'it's had'; that is, it has had.

207. *So out went . . . darkling*. Probably, as Farmer suggested, a fragment of an old song, which the Fool brings in to divert attention when he has said anything which might be taken amiss. Steevens quotes from the stage direction of an old comedy called The Longer thou livest the more Foole thou art; 'Entreth Moros, counterfaiting a vaine gesture and foolish countenance, synging the foote of many songs, as fooles were wont.'

Ib. darkling, in the dark. Compare Midsummer Night's Dream, ii. 2. 86:

'O, wilt thou darkling leave me? do not so.'

The Scotch still use 'darklins.' For the adverbial termination '-ling,' or '-long,' see Morris, English Accidence, p. 194, and compare 'flatlong,' The Tempest, ii. 1. 181. 'Hedlynge' and 'hedlynges' are found in the Glossary to the Wicliffite versions.

209. *Come, sir.* Omitted in the folios.

212. *dispositions*, moods, humours. See below, line 283, and Hamlet i. 5. 172:

'As I perchance hereafter shall think meet
To put an antic disposition on,'

And the note on Macbeth, iii. 4. 113 (Clarendon Press edition).

Ib. transform. So the quartos. The folios read 'transport.'

215. *Whoop, Jug, I love thee.* See above, line 207.

218. *his notion weakens.* So the folios. The quartos have 'his notion, weaknesse' (or 'weaknes'). For 'notion' in the sense of understanding or intelligence, see Macbeth, iii. 1. 83:

'And all things else that might
To half a soul and to a notion crazed
Say "Thus did Banquo!"'

'Weakens,' for 'grows weak,' is not elsewhere used intransitively by Shakespeare.

Ib. discernings, powers of discernment.

219. *lethargied*, dulled as with a lethargy.

221. *Lear's shadow.* As in the folios. The quartos read 'Lear's shadow?' and continue the speech to Lear. The following words, 'I would . . . father,' are omitted in the folios.

225. *Which* in this line is explained by Steevens as used for 'whom' and as referring to the antecedent 'I' in Lear's speech. But it is rather like an instance of 'which' with the redundant personal pronoun for 'who.' Douce implies that the antecedent to 'which' is 'shadow' in the Fool's last speech; but this is too remote.

227. *admiration*, astonishment, wonder, in this case affected.

Ib. is much o' the savour, smacks somewhat. 'Savour' is the reading of the folios and two of the quartos. The third quarto has 'favour,' that is, aspect or complexion.

230. *you should be wise.* So two of the quartos. The folios and other quarto omit 'you.' Steevens left out the words 'you should.'

232. *disorder'd*, disorderly. See 246.

Ib. debosh'd, debauched. See note on The Tempest, iii. 2. 29, 'Why, thou debosh'd fish, thou!' The quartos spell the word 'deboyst.'

233. *infected*, corrupted.

234. *Shows*, appears. See below, l. 258, and compare Macbeth, i. 3. 54:

'Are ye fantastical, or that indeed
Which outwardly ye show?'

Ib. Epicurism, Epicureanism, luxury. Shakespeare only uses 'Epicurean' as an adjective.

236. *a graced palace.* Compare Macbeth, iii. 4. 41:

'Were the graced person of our Banquo present.'

Warburton interprets it as meaning 'a palace graced by the presence of a sovereign,' but 'graced' rather means full of grace and dignity, honourable. Compare 'the guiled shore' in The Merchant of Venice, iii. 2. 97. The quartos read 'great.'

236, 237. *doth speak For*, doth cry out for, demand.

239. *to disquantity*, to reduce in quantity. A similar compound, 'disproperty,' occurs in Coriolanus, ii. 1. 264, 'Dispropertied their freedoms.' Compare also 'disnatured,' line 274.

240, 241. *And the remainder ... To be*, &c. For instances of this irregular construction, see Abbott, § 354.

240. *that shall still depend*, that shall still remain dependents. Compare Measure for Measure, iii. 2. 28:

'Canst thou believe thy living is a life
So stinkingly depending?'

241. *besort*, befit, become. Shakespeare uses the word as a substantive in the sense of fit attendance in Othello, i. 3. 239:

'With such accommodation and besort
As levels with her breeding.'

251. *thee*. See Abbott, § 223.

252. *the sea-monster*. The reference is generally supposed to be to the hippopotamus, which according to Upton was the hieroglyphical symbol of impiety and ingratitude. Sandys (Travels, p. 105, ed. 1637) gives a picture said to be portrayed in the porch of the temple of Minerva at Sais, in which is the figure of a river-horse, denoting 'murder, impudence, violence, and injustice; for they say that he killeth his Sire, and ravisheth his owne dam.' His account is evidently taken from Plutarch's Isis and Osiris, and Shakespeare may have read it in Holland's translation, p. 1300, but why he should call the river-horse a 'sea-monster' is not clear. It is more likely that by the sea-monster he meant the whale. See iv. 2. 48, 49, All's Well that Ends Well, iv. 3. 249, Troilus and Cressida, v. 5. 23.

253. *Detested*. See i. 2. 70.

254. *choice and rarest*. The superlative termination belongs to both words. Compare Measure for Measure, iv. 6. 13:

'The generous and gravest citizens.'

See Abbott, § 398.

257. *worships*, honour, credit. In the Wicliffite version of Matthew xiii. 57 (ed. Lewis) we find: 'A profete is not withouten worschip, but in his owne cuntre and in his owne hous.' For the plural see the note on Richard II, iv. 1. 315 (Clarendon Press ed.).

259. *an engine*, that is, the rack. Steevens quotes from Beaumont and Fletcher's Night Walker [iv. 5]:

'Their souls shot through with adders, torn on engines.'

Chaucer has 'engined' for 'racked,' Nonne Prestes Tale, 16546:

'And right anoon the mynistres of that toup
Han hent the carter, and so sore him pyned,
And eek the hostiller so sore engyned.'

In The Tempest, ii. 1. 161 the word is used of a warlike machine.

263. *dear*, used emphatically in various senses. See iv. 3. 51:

'Some dear cause
Will in concealment wrap me up awhile.'

Compare The Tempest, v. 1. 146:

'And supportable
To make the dear loss.'

Twelfth Night, v. 1. 74:

'Whom thou, in terms so bloody and so dear,
Hast made thine enemies.'

Richard II. i. 3. 151:

'The dateless limit of thy dear exile.'

Romeo and Juliet, v. 3. 32:

'A precious ring, a ring that I must use
In dear employment.'

Timon of Athens, v. 1. 231:

'And strain whatever means is left unto us
In our dear peril.'

271. *derogate*, dishonoured, degraded. Todd in his edition of Johnson's Dictionary quotes from Sir Thomas Elyot's Governor (1565), fol. 102: 'That he shoulde obteyne, yf he mought, of the kyng his father his gracious pardon, wherby no lawe or iustice should be derogate.' Compare also Cymbeline, ii. 1. 51: 'You are a fool granted: therefore your issues, being foolish, do not derogate.'

272. *teem*, bring forth children. Used in a metaphorical sense in Henry V, v. 2. 51:

'The even mead . . .
Conceives by idleness, and nothing teems
But hateful docks, rough thistles, kecksies, burs.'

And in Timon of Athens, iv. 3. 179:

'Common mother, thou,
Whose womb unmeasureable and infinite breast
Teems and feeds all.'

274. *thwart*, cross, contrary, perverse: not often found as an adjective. Henderson quotes from Whetstone's Promos and Cassandra (1578):

'Still fortune thwart doth crosse my joys with care.'

The word is spelt 'thourt' in the quartos. See Milton, Par. Lost, viii. 132.

Ib. disnatured, unnatural. See above, l. 239. Steevens quotes from Daniel,

Hymen's Triumph [act ii. sc. 4, p. 291, ed. 1623]: 'I am not so disnatured a man, or so ill borne to disesteeme her loue.' Two of the quartos read 'disuetured,' which has given rise to Henderson's conjecture 'disfeatur'd.'

275. *brow of youth*, youthful brow. Compare 'mind of love' for 'loving mind' in The Merchant of Venice, ii. 8. 42. Similarly 'brow of justice,' 1 Henry IV, iv. 3. 83; 'Mind of honour,' Measure for Measure, ii. 4. 179; 'thieves of mercy,' Hamlet, iv. 6. 21; 'time of scorn,' Othello, iv. 2. 54; 'mole of nature,' Hamlet, i. 4. 24; 'spirit of health,' Hamlet, i. 4. 40.

276. *cadent*, falling. So the folios. The quartos have 'accent' or 'accient.' Theobald read 'candent.'

Ib. fret, corrode, eat away. See Richard II, iii. 3. 167:

'Till they have fretted us a pair of graves
Within the earth.'

283. *disposition*. See i. 4. 212.

285. *at a clap*, at one blow.

286. *Within a fortnight*, that is, in less than half the first period of his stay. See i. 1. 124.

291. *untented*, that cannot be tented or probed, so deep is the wound. See note on i. 2. 70. For 'tent' see Hamlet, ii. 2. 626, 'I'll tent him to the quick'; and Troilus and Cressida, ii. 2. 16:

'But modest doubt is call'd
The beacon of the wise, the tent that searches
To the bottom of the worst.'

The tent used by the old surgeons was a roll of lint.

293. *Beweep*. See Abbott, § 438, and Richard III, i. 3. 328:

'Clarence, whom I indeed have laid in darkness,
I do beweep to many simple gulls.'

295, 296. The reading here adopted is made up from the quartos and folios. The former omit the words 'Let it be so'; the latter read

'To temper clay. Ha? Let it be so:
I have another daughter.'

297. *comfortable*, comforting, able to comfort; in an active sense: now most generally used passively. See ii. 2. 165, and All's Well that Ends Well, i. 1. 86: 'Be comfortable to my mother, your mistress, and make much of her.' Compare also the expression in the Communion Service, 'The most comfortable sacrament of the body and blood of Christ.'

314–325. *This . . . unfitness*. Omitted in the quartos.

316. *At point*, in readiness, ready armed. See iii. 1. 33, and compare Macbeth, iv. 3. 135:

'Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.'

318. *enguard*. See Abbott, § 440, for instances of such words.

319. *in mercy*, at his mercy. Malone has pointed out that 'in misericordia' is the legal phrase. Compare The Merchant of Venice, iv. 1. 355:

'And the offender's life lies in the mercy
Of the Duke only.'

323. *writ*, written. See Hamlet, i. 2. 27; Abbott, § 343.

326. *What*, an exclamation. See Hamlet, i. 1. 21; Julius Cæsar, ii. 1. 1, 'What, Lucius, ho!' In Anglo-Saxon *hwæt* is used in the same way. See March, Anglo-Saxon Grammar, § 377b, and Beowulf, line 1.

328. *company*, companions.

329. *full*, fully; used frequently by Shakespeare as an adverb. See Two Gentlemen of Verona, iii. 1. 76:

'I now am full resolved to take a wife.'

Much Ado about Nothing, ii. 1. 79: 'The first suit is hot and hasty, like a Scotch jig, and full as fantastical.'

331. *may compact it more*, may give the story more consistency and completeness. 'Compact' is elsewhere used by Shakespeare only as a substantive or participle.

333. *This milky gentleness*. Albany, like Macbeth, had too much of the milk of human kindness in him.

335. *attask'd*, taken to task, blamed, censured. The reading of some copies of the first quarto is 'attaskt,' apparently formed in imitation of 'attach,' 'attack.' The others have 'alapt,' and the folios 'at task (or taske) for.' For 'task' compare 1 Henry IV, v. 2. 51:

'How show'd his tasking? seem'd it in contempt?'

In this sense it is the same as 'tax' in As You Like It, ii. 7. 71:

'Why, who cries out on pride,
That can therein tax any private party?'

340. *the event* will show.

Scene V.

1. *Gloucester*, the city of Gloucester, where Shakespeare seems to have fixed the residence of the Duke of Cornwall as well as the Earl's castle.

4. *afore*. So the folios. The quartos have 'before.'

7. *brains*. Pope read 'brain.' Shakespeare uses both indiscriminately, except in such phrases as 'to beat out the brains.' Here it is a singular, of which there is another, though doubtful, instance in Hamlet, iii. 1. 182, and a more certain one in All's Well that Ends Well, iii. 2. 16: 'The brains of my Cupid's knocked out.'

10, 11. *thy wit shall ne'er go slip-shod*, because thou hast no brains to be tormented with kibes.

13. *Shalt*. See Abbott, § 241, for examples of the omission of 'thou.'

Ib. kindly. A play upon the double meaning of the word, 'affectionately' and 'naturally, after her kind.'

14. *as a crab's like an apple.* Compare Lyly, Euphues, p. 120 (ed. Arber): 'The sower Crabbe hath the shew of an Apple as well as the sweet Pippin.'

19. *on 's*, of his. See i. 4. 99.

21. *of either side*, on either side. See Abbott, § 175.

23. *I did her wrong.* Lear's thoughts go back to Cordelia.

24. *Canst.* See above, l. 13.

31. *Be.* See Abbott, § 299.

34. *the seven stars*, the Pleiades. See 1 Henry IV, i. 2. 16: 'for we that take purses go by the moon and the seven stars.'

37. *To take 't again perforce!* It is doubtful whether, as Johnson supposed, Lear is meditating the recovery of his kingdom by the help of Regan and Cornwall, as he hinted in i. 4. 300; or whether he is soliloquizing on the cruelty of Goneril in forcibly depriving him of the privileges she had agreed to allow him. The former is more in keeping with what he says in l. 31, 'I will forget my nature,' and gives perhaps the better sense.

ACT II.

Scene I.

1. *Save thee*, that is, God save thee; a common form of salutation. See Twelfth Night, iii. 1. 1: 'Save thee, friend, and thy music.'

8. *ear-kissing*, the speaker's lips touching the hearer's ear. So the folios. The quartos have 'ear-bussing.'

Ib. arguments, subjects of conversation. See i. 1. 208.

10–12. Omitted in two of the quartos.

10. *toward*, imminent, near at hand. See Hamlet, i. 1. 77, v. 2. 376.

17. *queasy*, easily disturbed, unsettled, and therefore requiring delicate management. Compare Much Ado about Nothing, ii. 1. 399: 'And I, with your two helps, will so practise on Benedick that, in despite of his quick wit and his queasy stomach, he shall fall in love with Beatrice.' And Antony and Cleopatra, iii. 6. 20:

> 'Mec. Let Rome be thus
> Inform'd.
> Agr. Who, queasy with his insolence
> Already, will their good thoughts call from him.'

In the Paston Letters, ed. Fenn (iii. 350), it appears in the form 'coysy.'

18. *Which . . . work!* So the folios. The line is corrupted in the quartos to 'Which must aske breefenesse (breefnes) and fortune helpe.'

Ib. Briefness, prompt and swift action.

24. *i' the haste*, in haste. The definite article was used in many such adverbial phrases, as for instance 'at the length,' 'at the least,' 'at the first,'

'at the last.' In earlier English 'in all the haste' was not uncommon. For 'haste' with the article see Antony and Cleopatra, v. 2. 196: 'Go, put it to the haste.'

26. *Upon his party*, on his side. See Richard II, iii. 2. 203:

'And all your southern gentlemen in arms
Upon his party.'

And Richard III, iv. 4. 528. Johnson conjectured 'Against his party, for the duke of Albany'; but Edmund is endeavouring to alarm his brother to the utmost by suggesting every possible motive for flight.

27. *Advise yourself*, consider, reflect. See 1 Chron. xxi. 12: 'Now therefore, advise thyself what word I shall bring again to him that sent me.' And Henry V, iii. 6. 168:

'Go, bid thy master well advise himself.'

Ib. on't. See i. 4. 99.

30. *quit you well*, acquit yourself well, do your best. Compare 1 Cor. xvi. 13: 'Quit you like men, be strong.'

31. *Yield . . . here!* All this is said in a loud voice so as to be heard by Gloucester.

34, 35. *I have seen drunkards Do more than this in sport.* Steevens quotes from Marston's Dutch Courtezan, iv. 1 (Works, ed. Halliwell, ii. 163): 'Nay, looke you; for my owne part, if I have not as religiously vowd my hart to you,—been drunk to your healthe, swalowd flap-dragons, eate glasses, drunke urine, stabd arms, and don all the offices of protested gallantrie for your sake.' In his note on this passage Mr. Halliwell gives an illustration from Greene's Tu Quoque of the same custom: 'I will fight with him that dares say you are not fair: stab him that will not pledge your health, and with a dagger pierce a vein, to drink a full health to you.'

39. *Mumbling of wicked charms.* See Hamlet, ii. 1. 92 for an instance of this construction. 'Mumbling' is here a verbal noun, the prepositional prefix 'a' (=in) being omitted. Abbott, § 178. The quartos read 'warbling.'

Ib. conjuring, binding by incantations. Compare Timon of Athens, i. 1. 7:

'All these spirits thy power
Hath conjured to attend.'

In Shakespeare the accent is most commonly on the first syllable, though there are instances of the other accentuation. We now employ the accent to distinguish the different senses of the word.

40. *stand's*. So one of the quartos. The other two have 'stand his'; the folios 'stand.'

Ib. auspicious mistress. Compare All's Well that Ends Well, iii. 3. 8:

'And fortune play upon thy prosperous helm,
As thy auspicious mistress!'

45. *revenging*. So the folios. The quartos read 'revengive.' Compare 'responsive' = corresponding, in Hamlet, v. 2. 159.

49. *loathly*, with loathing or abhorrence.

50. *in fell motion*, with fierce movement. For 'fell' see note on Macbeth, iv. 2. 70. For 'in' the quartos read 'with.' 'Motion' was a fencing term. Compare Hamlet, iv. 7. 102:

'The scrimers of their nation,
He swore had neither motion, guard, nor eye,
If you opposed them.'

And Twelfth Night, iii. 4. 304: 'I had a pass with him, rapier, scabbard and all, and he gives me the stuck in with such a mortal motion, that it is inevitable.'

51. *charges home*, with a home thrust. Compare Coriolanus, i. 4. 38; 'Mend and charge home'; and Winter's Tale, v. 3. 4:

'All my services
You have paid home.'

Again Hamlet, iii. 4. 1.

52. *lanced*. Spelt 'lancht' and 'launcht' in the quartos. Compare Hollyband (Fr. Dict. 1593): 'Poindre, to pricke, to sticke, to lanch.' The folios read 'latch'd.'

53–55. *But when he saw . . . Or whether*, &c. Either the construction is irregular or the reading was most probably 'whe'r' for 'whether,' as Staunton conjectured.

55. *gasted*, frightened. Steevens quotes from Beaumont and Fletcher, Wit at Several Weapons, ii. 3, but the word there in the original copies is 'gaster'd': 'Either the sight of the Lady has gaster'd him, or else he's drunk.' This is still an Essex word. 'Gast' as a participle occurs in Cursor Mundi (MS. Trinity College, Cambridge, fol. 31, quoted in Halliwell's Dictionary), p. 291 (Early English Text Soc., ed. Morris):

'His wille was but to make hem gast.'

The other three printed texts of the poem have 'agast,' 'agaste,' and 'a-gast.' Shakespeare uses 'gastness' in the sense of terror-stricken look, in Othello, v. 1. 106:

'Do you perceive the gastness of her eye?'

And Spenser has 'gastfull' in the sense of 'awful' in Shepherd's Calendar, August, 170:

'Here will I dwell apart
In gastfull grove therefore.'

Both these last-mentioned words appear to have been used as if they were etymologically connected with 'ghost.' For this derivation there is no foundation. Cotgrave (Fr. Dict.) gives, 'Espoventable: com. Dreadfull, frightfull, fearefull; horrible, gastfull, horride.' The form 'gaster' is found

in Harsnet's Declaration of Popish Imposture (1603), p. 73: 'Did euer the God-gastring Giants, whom *Iupiter* ouerwhelmed with *Pelion* and *Ossa*, so complaine of theyr loade?' Mr. Skeat has pointed out to me an excellent example of 'gast' in The Vision of Piers Plowman, Text A. Passus vii. l. 129:

'Boþe to sowen and to setten · and sauen his tilþe,
Gaste Crowen from his Corn · and kepen his Beestes.'

58. *dispatch.* Warburton reads 'dispatch'd' unnecessarily.

59. *arch*, chief. Steevens quotes a passage from Heywood's If you Know not Me you Know Nobody (Works, i. 239, ed. 1874), but it is not a good instance of the word:

'The Queen is much besotted on these Prelates,
For there 's another raised, more base then he,
Poole that Arch, for truth and honesty.'

62. *caitiff.* The reading of the quartos. The folios have 'coward.' The former is from the Latin 'captivus,' through the French 'chétif,' and as a captive at the mercy of his conqueror was a type of one who had fallen very low, the word was used to denote any one who was base and wretched. See note to Richard II, i. 2. 53 (Clar. Press ed.).

65. *pight*, fixed, firmly resolved; the participle of 'pitch.' Compare Troilus and Cressida, v. 10. 24:

'You vile abominable tents,
Thus proudly pight upon our Phrygian plains.'

Ib. curst, chiding, harsh; generally applied to a scold. So in Midsummer Night's Dream, iii. 2. 300:

'I was never curst;
I have no gift at all in shrewishness.'

Also applied to speech, as in 2 Henry VI, iii. 2. 312:

'I would invent as bitter-searching terms,
As curst, as harsh and horrible to hear.'

66. *discover*, expose. Compare Measure for Measure, iii. 1. 199: 'I will open my lips in vain, or discover his government.'

68. *would.* See Abbott, § 331.

Ib. reposure. The reading of the quartos. The folios have 'reposall' or 'reposal.' We have similarly formed the words 'exposure,' 'composure,' and on the other hand 'disposal' and 'proposal.'

69. The words 'virtue, or worth' are in loose construction with the rest of the sentence; 'the reposure of any trust, (or the belief in any) virtue or worth, in thee.'

70. *faith'd*, believed, trusted. See Abbott, § 294 for examples of verbs similarly formed.

Ib. what I should deny, as to what I should deny; the suspended object of the following sentence.

72. *character*, handwriting. See i. 2. 56.

73. *suggestion*, prompting, temptation; generally in a bad sense. See The Tempest, iv. 1. 26; Macbeth, i. 3. 134; and for the verb 'suggest,' Richard II, i. 1. 101:

'Suggest his soon-believing adversaries.'

Ib. practice. The quartos have 'pretence'; but 'practice' is more in keeping with 'plot' and 'suggestion.' See i. 2. 163.

74. *a dullard.* Compare Cymbeline v. 5. 265:

'What, makest thou me a dullard in this act?'

75. *not thought.* For this transposal of the negative see The Tempest, v. 1. 38: 'Whereof the ewe not bites.'

76. *pregnant* is used by Shakespeare, without any reference to its literal meaning, in the sense of 'ready.' See note on Hamlet, iii. 2. 56 (Clar. Press ed.); and compare Troilus and Cressida, iv. 4: 90. In Measure for Measure, ii. 1. 23, Antony and Cleopatra, ii. 1. 45, Cymbeline, iv. 2. 325, it signifies 'manifest, obvious.' In Twelfth Night, ii. 2. 29, it has a sense very nearly like that which it bears in the present passage:

'Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.'

Where 'pregnant' seems to mean ready, prompt, watchful.

Ib. potential, powerful. So Othello, i. 2. 13:

'And hath in his effect a voice potential
As double as the duke's.'

Ib. spurs, the reading of the quartos, much superior to that of the folios 'spirits.'

77. For 'Strong' the folios read 'O strange.' It is used in a bad sense, as in Richard II, v. 3. 59:

'O heinous, strong and bold conspiracy!'

And Timon of Athens, iv. 3. 45:

'Thou 'lt go, strong thief,
When gouty keepers of thee cannot stand.'

Ib. fasten'd, confirmed, determined.

78. Tucket within. The stage direction of the folios, put after 'seek it,' line 77. Compare Henry V, iv. 2. 34:

'Then let the trumpets sound
The tucket sonance and the note to mount.'

A set of notes on the trumpet played as a signal for the march.

85. *capable*, able to inherit although illegitimate.

87. *strange news.* The reading of the quartos. The folios have 'strangenesse' or 'strangeness.'

89. *How dost, my lord?* See Abbott, § 241. The later folios read 'does.'

95. *tend*, attend. See The Tempest, i. 1. 8.

97. *consort*, company; with the accent on the last syllable. See Two Gentlemen of Verona, iv. 1. 64:

'What say'st thou? Wilt thou be of our consort?'

The quartos omit the words 'of that consort.'

99. *put him on*, urged him to attempt. See i. 4. 197.

100. *the waste and spoil.* The corrected copies of the earliest quarto read 'the wast and spoyle of his'; the others have 'these—and wast (or 'waste') of this his.' The folios read 'th' expence and wast,' which is apparently a conjectural emendation of the reading of the incorrect quartos. For 'expense' in the sense of 'spending, consuming,' see Sonnet xciv. 6:

'They rightly do inherit heaven's graces,
And husband nature's riches from expense.'

Malone regarded 'these' in the uncorrected quarto reading as a corruption of 'the use.'

107. *bewray*, disclose, discover: from A. S. *wrégan*, or *wreian*, to accuse. See iii. 6. 111, and Coriolanus, v. 3. 95:

'Our raiment
And state of bodies would bewray what life
We have led since our exile.'

Also Matthew xxvi. 73: 'Surely thou also art one of them; for thy speech bewrayeth thee!' 'Bewray' and 'betray' are used almost interchangeably, but in the former there is no notion of treachery inherent. 'Betray' is the reading of the quartos.

Ib. practice. See above, l. 73.

111. *of doing harm*, with regard to doing harm. Abbott, § 174.

Ib. make your own purpose, effect your own design, carry out your proposal.

112. *How in my strength you please*, in whatever way you will, aided by my strength.

Ib. For you, as for you. So Hamlet, i. 5. 139:

'For your desire to know what is between us,
O'ermaster't as you may.'

Abbott, § 149.

113. *doth.* Two substantives closely connected and considered as expressing one idea are frequently followed by a verb in the singular. So Venus and Adonis, 988:

'Despair and hope makes thee ridiculous.'

Abbott, § 336.

119. The interruption on the part of Regan is characteristic.

Ib. threading. The folios have 'thredding,' the quartos 'threatning.' Compare for the figure of speech King John, v. 4. 11:

'Unthread the rude eye of rebellion.'

And again, Coriolanus, iii. 1. 124:

'They would not thread the gates.'

120. *poise*, weight, importance. This is the reading of the corrected copies of the earliest quarto. The others have 'prise' or 'prize.' Compare Othello, iii. 3. 82:

'It shall be full of poise and difficult weight.'

122. *writ*. See i. 4. 323.

123. *least*. Some copies of one of the quartos, the same which have the correct readings in lines 100 and 120 above, here give 'lest.' The others and the folios have 'best.' If the latter reading be adopted the words in the following line, 'from our home' must mean 'away from our home.' Compare Macbeth, iii. 4. 36:

'To feed were best at home;
From thence the sauce to meat is ceremony.'

124. *home*. Here again some copies of one of the quartos read 'home' with the folios, while the others have 'hand.' These last-mentioned read 'defences' for 'differences' in the previous line.

Scene II.

1. *dawning*. So the folios. The quartos read 'euen,' and one copy 'deuen.' The scene evidently opens early in the morning, before day-break. See below, l. 28:

'Though it be night, yet the moon shines.'

And again, l. 164:

'Approach thou beacon to this under globe.'

8. *Lipsbury pinfold*. Steevens says that this 'may be a cant expression importing the same as Lob's pound,' that is, a prison: but this is not very probable. A pinfold is undoubtedly a pound, as in Two Gentlemen of Verona, i. 1. 114: 'You mistake; I mean the pound,—a pinfold.' Farmer supposed 'Lipsbury pinfold' to be 'a cant phrase, with some corruption, taken from a place where the fines were arbitrary.' Others have conjectured that it was a boxing ring. Nares thinks that a pun on 'lips' is intended, and that the phrase denotes 'the teeth.' This appears the most probable explanation which has yet been given. Similar names of places which may or may not have any local existence occur in proverbial phrases, such for instance as 'Needham's shore,' 'Weeping Cross.'

14. *three-suited*. Delius supposes this not to denote the poverty, but rather the folly and foppery of Oswald, for in iii. 4. 126 Edgar describes himself as having had 'three suits to his back,' when he was 'a serving-man, proud in heart and mind.' But Steevens shews that it is used in contempt by a quotation from Ben Jonson's Silent Woman [iv. 2], 'wert a pitiful poor fellow . . . and hadst nothing but three suits of apparel.' If the terms of

agreement between master and servant in Shakespeare's time were known, they would probably throw light upon the phrase. It is probable that three suits of clothes a year were part of a servant's allowance. In Ben Jonson's Silent Woman, iii. 1., Mrs. Otter, scolding her husband whom she treats as a dependant, says, 'Who gives you your maintenance, I pray you? Who allows you your horse-meat and man's-meat, your three suits of apparel a year? your four pair of stockings, one silk, three worsted?' Farmer conjectured 'third-suited,' wearing clothes at the third hand. Or, says Steevens, 'it may signify a fellow thrice-sued at law, who has three suits for debt standing out against him.'

Ib. hundred-pound, a term of reproach, as Steevens shews by a quotation from Middleton's Phoenix [iv. 2]: 'Am I used like a hundred-pound gentleman?'

15. *worsted-stocking.* At a time when every one who could afford it wore silk stockings, worsted or woollen stockings were the badge of servants, or of those who from necessity or otherwise lived meanly. Malone shews that it is a term of contempt in Middleton's Phoenix [iv. 2]: 'Metreza Auriola keeps her love with half the cost that I am at; her friend can go afoot, like a good husband, walk in worsted stockings, and inquire for the sixpenny ordinary.'

Ib. lily-livered, cowardly. Compare Macbeth, v. 3. 15:

> 'Go prick thy face, and over-red thy fear,
> Thou lily-liver'd boy.'

So 'milk-liver'd,' iv. 2. 50; 'white-liver'd,' Richard III, iv. 4. 465. The liver was regarded by the old anatomists as the seat of courage: hence a white and bloodless liver was a sign of cowardice. Compare 2 Henry IV, iv. 3. 113: 'The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice.'

Ib. action-taking, not resenting an assault by striking again, but bringing an action like a coward.

16. *glass-gazing,* contemplating himself in a glass.

Ib. superserviceable, finical. The quartos have 'superfinicall.' 'Superserviceable' must signify one who was above his work. It also means over-officious. See Oswald's character as drawn by Edgar, iv. 6. 227.

17. *one-trunk-inheriting,* with all his worldly belongings in a single trunk. 'Inherit' is frequently used by Shakespeare in the sense of 'possess' simply. Compare The Tempest, iv. 1. 154:

> 'The great globe itself,
> Yea, all which it inherit.'

22. *addition,* title. See Macbeth, i. 3. 106:

> 'He bade me, from him, call thee thane of Cawdor:
> In which addition, hail, most worthy thane!'

24. *to rail on one.* See iv. 6. 130, and As You Like It, ii. 7. 16:

'And rail'd on Lady Fortune in good terms.'

30. *a sop o' the moonshine.* Douce, in his Illustrations of Shakespeare, says, 'It is certain that an equivoque is here intended by an allusion to the old dish of *eggs in moonshine*, which was eggs broken and boiled in salad oil till the yolks became hard. They were eaten with slices of onions fried in oil, butter, verjuice, nutmeg, and salt.'

Ib. cullionly, base, scoundrelly. See Henry V, iii. 2. 22: 'Up to the breach, you dogs! avaunt, you cullions!' And 2 Henry VI, i. 3. 43: 'Away, base cullions!' Florio (Ital. Dict.) gives, 'Coglione, a cuglion, a gull, a meacocke'; and in his Worlde of Wordes, 'Coglione, a noddie, a foole, a patch, a dolt, a meacock.'

31. *barber-monger*, one that deals with barbers, a fop.

34. *vanity the puppet's part.* Alluding to the old moralities or allegorical plays, in which the virtues and vices were represented. Compare Ben Jonson, The Devil is an Ass, i. 1:

'*Sat.* What vice?
What kind wouldst thou have it of?
Pug. Why any. Fraud,
Or Covetousness, or Lady Vanity,
Or Old Iniquity.'

35. *carbonado*, to slash like a carbonado, or piece of meat cut across to be broiled or grilled. Compare Coriolanus, iv. 5. 199: 'Before Corioli he scotched him and notched him like a carbonado.' So in All's Well that Ends Well, iv. 5. 107: 'But it is your carbonadoed face.' Florio (Ital. Dict.) has, 'Carbonata, a rasher or Carbonado'; and in his Worlde of Wordes, 'Carbonata, a carbonada, meate broiled vpon the coles, a rasher.'

35. *come your ways*, come on. See note on The Tempest, ii. 2. 76, and Troilus and Cressida, iii. 2. 47: 'Come your ways, come your ways.'

38. *you neat slave*, you trim, spruce rogue. Steevens quotes from Ben Jonson's Poetaster [iv. 1]: 'By thy leave, my neat scoundrel.' Staunton sees in it a play on the word 'neat' as applied to horned cattle, but this would have no especial point as addressed to Oswald. There might possibly be a reference to the other sense of the word when applied to wines, of 'pure, unmixed.'

41. *What's the matter?* Kent intentionally misunderstands Edmund, and takes 'matter' to mean 'cause of quarrel'; just as Hamlet does (ii. 2. 195, 196) in talking with Polonius:

'*Pol.* What is the matter, my lord?
Ham. Between who?'

42. *goodman boy.* A contemptuously familiar mode of address. Compare Romeo and Juliet, i. 5. 79:

'What, goodman boy! I say, he shall: go to.'

And Ben Jonson's Poetaster, iii. 1: 'Do you hear, you, goodman slave?'

Ib. an. The quartos have 'and'; the folios 'if.'

43. *I'll flesh ye.* 'Flesh' is a hunting term, signifying to give a dog his first taste of flesh, and so to initiate. Compare 1 Henry IV, v. 4. 133:

'Come, brother John; full bravely hast thou flesh'd
Thy maiden sword.'

45. *upon your lives.* Compare Twelfth Night, iv. 1. 49:

'Hold, Toby; on thy life I charge thee, hold!'

And Othello, ii. 3. 164: 'Hold, for your lives!'

51. *disclaims in thee*, disowns thee. Compare Bacon, Advancement of Learning, i. 8. § 6 (ed. Wright): 'But we, that know by divine revelation that not only the understanding but the affections purified, not only the spirit but the body changed, shall be advanced to immortality, do disclaim in these rudiments of the senses.' And Beaumont and Fletcher's Philaster, ii. 3: 'Thou disclaim'st in me.' Rowe, not understanding the phrase, read 'disclaims all share in thee.'

56. *hours.* So the quartos. The folios read 'yeares' or 'years.'

60. *Thou zed! thou unnecessary letter.* Steevens points out that Baret in his Alvearie or Quadruple Dictionary (1580) omits Z altogether. Ben Jonson in his English Grammar says, 'Z is a letter often heard among us, but seldom seen.' Farmer quotes from Mulcaster, 'Z is much harder among us, and seldom seen:—S is become its lieutenant-general. It is lightlie expressed in English, saving in foren enfranchisements.'

61. *unbolted*, coarse, unsifted, unrefined. In the opposite sense 'bolted' occurs in Winter's Tale, iv. 4. 375:

'The fann'd snow that 's bolted
By the northern blasts twice o'er.'

Henry V, ii. 2. 137:

'Such and so finely bolted didst thou seem.'

Coriolanus, iii. 1. 322:

'Ill school'd
In bolted language; meal and bran together
He throws without distinction.'

The same figure occurs in Troilus and Cressida, iii. 2. 174:

'Of such a winnow'd purity in love.'

Tollet says, 'Unbolted mortar is mortar made of unsifted lime, and therefore to break the lumps it is necessary to tread it by men in wooden shoes.'

Ib. tread into mortar. Steevens quotes Massinger, New Way to Pay Old Debts, i. 1:

'I will help
Your memory, and tread thee into mortar;
Not leave one bone unbroken.'

70. *the holy cords.* So the folios. For 'the holy' the quartos have

'those,' a reading which Malone proposed to adopt, ending the line 'which are.' Warburton sees in 'holy cords' the bonds between parents and children, and a reference to the *cords of the sanctuary*, but he does not explain the allusion to the rats of the sanctuary.

Ib. a-twain, in twain. See A Lover's Complaint, 6:

'Tearing of papers, breaking rings a-twain.'

In Othello, v. 2. 206, 'Shore his old thread in twain,' the reading of the first quarto is 'atwaine.'

71. *too intrinse*, too tightly drawn. The folios read 't'intrince'; the quartos 'to intrench.' Theobald has 'too intrinsecate,' remembering Antony and Cleopatra, v. 2. 307:

'Come, thou mortal wretch,
With thy sharp teeth this knot intrinsecate
Of life at once untie.'

Compare 'reverb' for 'reverberate,' i. 1. 145, which is likewise of Shakespearian coinage. It is difficult to say how 'intrinsecate' is formed. It seems to be a compound of 'intricate' and 'intrinsic.'

Ib. smooth, flatter, coax, humour; hence, applied to faults, to gloss over, extenuate. Compare Timon of Athens, iv. 3. 17:

'Who dares, who dares,
In purity of manhood stand upright,
And say "This man's a flatterer"? If one be
So are they all; for every grise of fortune
Is smooth'd by that below.'

And Richard II, i. 3. 240:

'O, had it been a stranger, not my child,
To smooth his fault I should have been more mild.'

72. *rebel*. Attracted into the plural by the word 'lords' which precedes. See note on Hamlet, i. 2. 38.

74. *Renege*, deny. So the three later folios. The quartos have 'Reneag'; the first folio 'Reuenge.' The word occurs again in Antony and Cleopatra, i. 1. 8:

'His captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper.'

Like the cognate word *reneye*, used by Chaucer, it is derived from the Med. Latin *renegare*, whence *renegado*. The 'g' was pronounced hard, as is shewn by the spelling of the quartos and the following passage of Sylvester's Du Bartas [The Battail of Yury, line 33, p. 58, ed. 1621], quoted by Nares (Glossary):

'All Europe nigh (all sorts of rights reneg'd)
Against the Truth and Thee, un-holy Leagu'd.'

Steevens, in his note on Antony and Cleopatra, quotes from Stanyhurst's Virgil B. 2 [p. 38, ed. 1583]:

'Too liue now longer, *Troy* burnt, her flatlye reneaged.'

In Beaumont and Fletcher's Humorous Lieutenant, iv. 2, Dyce's reading is, 'Away, before he cool; he will renege else'; where the MS. of 1625 has 'reneage,' the folio of 1647 'reuenge,' and that of 1679 'relapse,' which has been copied in modern editions.

Ib. halcyon. The halcyon was the kingfisher. Steevens quotes from Lupton's Notable Things, B. x: 'A lytle byrde called the Kings Fysher, being hanged vp in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde.' And Marlowe's Jew of Malta [i. 1.]:

'But now how stands the wind?
Into what corner peers my halcyon's bill?'

75. *vary.* For instances of substantives formed from verbs without modification see note on Richard II, i. 2. 2, and Abbott, § 451.

76. *Knowing.* Pope supplied 'As' to make up the verse.

77. *epileptic visage*, distorted and pale like that of a man in a fit of epilepsy. Oswald pale with fright and pretending to laugh had given his face this ghastly expression.

78. *Smile you.* So the fourth folio. The quartos and other folios have 'Smoile' or 'Smoyle.' Shakespeare uses 'smile' more than once with a direct object, but never in this sense. For the omission of the usual preposition by which the word is followed compare Richard II, ii. 1. 9:

'He that no more must say is listen'd more
Than they whom youth and ease have taught to glose.'

Ib. as, as if. Compare iii. 4. 15 and Hamlet, i. 2. 217, 'Like as it would speak'; and ii. 1. 91:

'He falls to such perusal of my face
As he would draw it.'

80. *Camelot*, said to be Cadbury in Somersetshire, figures in the Arthurian romances (see Drayton, Polyolbion, Book iii), and the allusion here is probably to something in these which had become proverbial. Staunton supposed that the reference was to the custom among Arthur's knights of sending their conquered foes to Camelot to do homage to the king.

85. *What's his offence?* The reading of the quartos. The folios have 'What is his fault?'

86. *likes.* See i. 1. 193.

93. *constrains the garb*, assumes a forced manner, and thereby does violence to his own natural disposition. 'Garb' denotes the outward address and manner, especially of speech. Compare Henry V, v. 1. 80: 'You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel.' Coriolanus, iv. 7. 44:

'Commanding peace
Even with the same austerity and garb
As he controll'd the war.'

Hamlet, ii. 2. 390: 'Let me comply with you in this garb.' Again, Ben Jonson, Every Man Out of His Humour, iv. 4, has

'And there, his seniors give him good slight looks,
After their garb, smile, and salute in French
With some new compliment.'

96. *so*, that is, be it so. See 1 Henry IV, v. 3. 60.

97. *These kind of knaves.* See Abbott, § 412.

98. *more corrupter.* See The Tempest, i. 2. 19; Abbott, § 11.

99. *ducking*, bowing. See Timon of Athens, iv. 3. 18:

'The learned pate
Ducks to the golden fool.'

Ib. observants, courtiers, who watch their lord with slavish attention. 'To observe' in Shakespeare's time signified 'to pay court or attention to any one. See in 2 Henry IV, iv. 4. 30:

'For he is gracious if he be observed.'

And Timon of Athens, iv. 3. 212:

'Hinge thy knee,
And let his very breath, whom thou'lt observe,
Blow off thy cap.'

In Hamlet, iii. 1. 162, 'The observed of all observers' means he to whom all courtiers pay court. Hence 'observance' is used for ceremony, as in Merchant of Venice, ii. 2. 204:

'Use all the observance of civility.'

100. *nicely*, with minute particularity. Hence, 'fancifully,' as in Richard II, ii. 1. 84:

'Can sick men play so nicely with their names.'

And Twelfth Night, iii. 1. 17: 'They that dally nicely with words may quickly make them wanton.'

102. *aspect*, an astrological term, like 'influence' in the following line. Compare Troilus and Cressida, i. 3. 92:

'And therefore is the glorious planet Sol
In noble eminence enthroned and sphered
Amidst the other; whose medicinable eye
Corrects the ill aspects of planets evil.'

And Winter's Tale, ii. 1. 107:

'There's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable.'

The accent is always on the last syllable in Shakespeare.

104. *flickering.* The quartos have 'flitkering' or 'fletkering': the folios 'flicking.'

Ib. What mean'st. See ii. 1. 89.

106. *beguiled,* deceived. See iv. 6. 63, and Macbeth, i. 5. 64.

108. *your displeasure,* that is, you in your displeasure. See note on 'some discretion,' ii. 4. 144.

113. *upon his misconstruction,* in consequence of his misunderstanding me.

114. *conjunct.* The reading of the quartos. The folios have 'compact.' The word occurs again in v. 1. 12.

115. *being down, insulted.* That is, I being down, he insulted, &c. Compare Richard III, v. 3. 95:

> 'But on thy side I may not be too forward,
> Lest, being seen, thy brother, tender George,
> Be executed in his father's sight.'

See Abbott, § 378.

117. *worthied him,* won him a reputation for his heroic act, like one of the old worthies.

119. *in the fleshment.* Being as it were fleshed with this first success. See note on ii. 2. 43. The reading 'fleshment' is that of the folios. The quartos have 'flechuent' or 'flechvent.'

120. *None.* For the omission of 'there is' in such sentences compare Richard III, ii. 1. 84:

> 'No one in this presence
> But his red colour hath forsook his cheeks.'

121. *their fool,* a fool to them.

126. *shall.* See Abbott, § 315. The quartos have 'should.'

128. *Stocking.* See ii. 4. 184. For instances of transitive verbs formed from substantives see Abbott, § 290. The quartos read 'Stopping.'

133. *should.* So the folios. The quartos have 'could' or 'cold.'

134. *colour.* The quartos read 'nature.'

137–141. *His fault . . . punish'd with.* These words are omitted in the folios, which fill up the last line thus:

> 'The king his master needs must take it ill.'

The text is substantially that of the quartos, with Pope's arrangement of the lines and Capell's reading 'contemned'st' for 'temnest' or 'contaned.'

137. *much,* great: used frequently as an adjective. Compare Measure for Measure, v. 1. 534:

> 'Thanks, good friend Escalus, for thy much goodness.'

138. *check,* rebuke, chide. Compare Julius Cæsar, iv. 3. 97:

> 'Hated by one he loves; braved by his brother;
> Check'd like a bondman; all his faults observed.'

142, 143. The quartos and two later folios read 'hee's' or 'he's,' and with

this reading the construction in the following line is explained as an ellipsis of the nominative. See Abbott, § 399.

143. *answer*, be answerable for. See i. 1. 142, i. 3. 11.

144. *more worse*. See line 98.

145. *abused*, misused, ill-treated.

150. *rubb'd*, hindered. The figure is taken from the game of bowls. See notes on Richard II, iii. 4. 4, Macbeth, iii. 1. 133.

153. *out at heels*, like 'out at elbows' denotes the condition of one in depressed circumstances. Compare Merry Wives of Windsor, i. 3. 34:

'*Fal.* Well, sirs, I am almost out at heels.
Pist. Why, then, let kibes ensue.'

157, 158. *Thou out of heaven's . . . warm sun*. The meaning of this proverbial expression is obviously to change from better to worse, but the origin of it is less clear. Hanmer explains it as applied to those who are turned out of house or home to the open weather. Johnson suggests that it was perhaps used of men dismissed from an hospital, or house of charity, such as was erected formerly in many places for travellers. Tyrwhitt quotes from Heywood's Proverbs, Book ii. chap. v. [p. 55, Spenser Society ed.]:

'In your rennyng from him to me, ye runne
Out of gods blessing into the warme sunne.'

Capell gives the following instance from Harrison's Description of Britain, printed in Holinshed, vol. i. [fol. 11 *a*, col. 2, ed. 1577]: 'This Augustine after his arriuall, conuerted the Saxons in deede from Paganisme, but as the Prouerb sayth, bringing them out of Goddes blessing into the warme sunne, he also imbued them wyth no lesse hurtfull supersticion, then they did knowe before.' Compare also Lyly's Euphues and his England (ed. Arber), p. 320: 'Thou forsakest Gods blessing to sit in a warm Sunne.' The proverb is reversed in the Letters of Euphues (Ibid. p. 196): 'Therefore if thou wilt follow my aduice, and prosecute thine owne determination, thou shalt come out of a warme Sunne into Gods blessing.'

164–166. *and shall find time . . . remedies*. For this obscure if not corrupt passage no very satisfactory explanation has been given. Steevens suggests that Kent is reading divided parts of Cordelia's letter, and it may have been thus fragmentary in consequence either of the imperfect light or of Kent's weariness. Malone supposed two half lines to be lost between 'state' and 'seeking.' Capell thought the sense was made clear by supplying the words 'to raise us' (that is, the king and himself) after 'time.'

166. *enormous*, in the sense of abnormal, irregular, monstrous, is used by Milton, Paradise Lost, v. 297:

'Wild above rule and art, enormous bliss.'

Steevens quotes from Holinshed [ed. 1587, p. 645, col. 1]: 'The maior perceiuing this enormious dooing.'

Scene III.

4. *That*, loosely used for 'Where,' the preposition 'in' being omitted at the end of the sentence. Compare 1 Henry VI, iii. 2. 25: 'No way to that, for weakness, which she enter'd'; that is, by which she entered.

5. *Whiles*. So the folios. The quartos have 'while.'

6. *am bethought*, think, intend, am resolved: generally used reflexively, as in Merchant of Venice, i. 1. 31.

7. *most poorest*. Abbott, § 11.

10. *Blanket*. See note on ii. 2. 128.

Ib. elf all my hair in knots, mat together my hair in elf-locks. Hair so matted was believed to be the work of elves or fairies. Compare Romeo and Juliet, i. 4. 90:

'This is that very Mab
That plats the manes of horses in the night,
And bakes the elf-locks in foul sluttish hairs,
Which once untangled much misfortune bodes.'

For 'elf' see note on The Tempest, v. 1. 33.

14. *Bedlam beggars*. Steevens quotes from Decker's Bellman of London, of which three editions appeared in 1608, the same year in which King Lear was first printed, the following description of 'an Abraham man': 'He sweares he hath been in Bedlam, and will talke frantickely of purpose: you see pinnes stuck in sundry places of his naked flesh, especially in his armes, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calls himselfe by the name of *Poore Tom*, and comming near any body cries out, *Poor Tom is a-cold*. Of these Abraham-men, some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, compelling the servants through feare to give them what they demand.' See also Harman's Caueat for Commen Cursetors (Early Eng. Text Soc. Extra Series), p. 47.

15. *mortified*, deadened, insensible.

18. *pelting*, paltry. Compare Richard II, ii. 1. 60:

'Like to a tenement or pelting farm.'

19. *Sometime*. The reading of the quartos. The folios have 'Sometimes.' The two forms of the word are used indifferently. See note on Richard II, i. 2. 54, and compare Midsummer Night's Dream, ii. 1. 47:

'And sometime lurk I in a gossip's bowl.'

Ib. bans, curses. See Hamlet, iii. 2. 269:

'With Hecate's ban thrice blasted, thrice infected.'

In Med. Latin *bannum* was used to denote, first, an edict or proclamation,

hence, a summons, or an interdict. The original sense in English only remains in the publication of the 'banns of marriage,' and the word has most commonly the secondary meaning of the curse pronounced against the violation of an interdict.

20. *Turlygod.* Warburton conjectured 'Turlupin,' the name of a fraternity of naked beggars in the fourteenth century, and Douce holds that 'Turlygood,' as he reads with Theobald, is a corruption of this.

21. *Edgar I nothing am,* as Edgar I cease to be.

Scene IV.

1. *home.* The quartos read 'hence.'

7. *cruel.* A joke, such as it is, is intended between 'cruel' and 'crewel,' or worsted, of which garters were often made. The quartos read 'crewell' or 'crewill.'

8. *heads.* The quartos have 'heeles.'

10. *nether-stocks,* stockings. Another pun. Compare 1 Henry IV, ii. 4. 131: 'Ere I lead this life long, I 'll sew nether stocks and mend them and foot them too.' Again, Twelfth Night, i. 3. 144: 'Ay, 'tis strong and it does indifferent well in a flame-coloured stock.' And Taming of the Shrew, iii. 2. 68: 'With a linen stock on one leg and a kersey boot-hose on the other.' Steevens quotes from Heywood's Epigrams [p. 204, Spenser Soc. ed.]:

'Thy vpper stocks be they stufte with sylke or flocks,
Neuer become the lyke a nether payre of stocks.'

9. *at legs.* See note on 'at nostrils' in The Tempest, ii. 2. 59.

12, 13. *so much . . . To.* See i. 4. 37, 38.

12. *thy place,* a double reference to Kent's rank and his then position.

Ib. mistook, mistaken. See Hamlet, v. 2. 395, and Abbott, § 343.

23. *upon respect,* upon consideration, deliberately. Compare King John iv. 2. 214:

'To know the meaning
Of dangerous majesty, when perchance it frowns
More upon humour than advised respect.'

That is, rather capriciously than deliberately. Bacon frequently uses 'upon' in similar phrases. See Glossary to the Essays, ed. Wright. For 'respect' in the sense of 'consideration' see Hamlet, iii. 1. 68. The common explanation of the expression is entirely wrong.

24. *Resolve me,* satisfy my enquiries. See The Tempest, v. 1. 248:

'Single I'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents.'

Ib. modest, moderate, well-measured, becoming. Cp. Henry VIII, iv. 1. 82:

'At length her grace rose, and with modest paces
Came to the altar.'

Ib. which way, in what way. Compare Two Gentlemen of Verona, iii. 1. 87:

'How and which way I may bestow myself.'

27. *commend*, commit, deliver. Compare Love's Labour's Lost, iii. 1. 169:

'Ask for her;
And to her white hand see thou do commend
This seal'd-up counsel.'

32. *spite of intermission*, in spite of interruption, that is, on the part of Kent who had the prior claim to an audience. Compare Macbeth, iv. 3. 232:

'But, gentle heavens,
Cut short all intermission!'

33. *presently*, immediately. See The Tempest, i. 2. 125, iv. 1. 42.

Ib. on whose contents, on reading the contents of which. Compare Much Ado about Nothing, iv. 1. 225:

'When he shall hear she died upon his words.'

34. *meiny*, retinue, attendants, household. The quartos read 'men.' Compare Chaucer, Sompnoures Tale, l. 7738 (ed. T. Wright):

'His meyné, which that herd of this affray,
Com lepand in, and chased out the frere.'

Cotgrave (Fr. Dict.) gives, 'Mesnie: f. A meynie, familie, household, household companie, or seruants.'

Ib. straight, straightway. So Hamlet, v. 1, 4: 'Make her grave straight.'

41. *drew*. For the omission of the nominative see Hamlet, ii. 2. 67, iii. 1. 8, and Abbott, § 399.

43. *raised*, roused. So Othello, i. 1. 183:

'Get weapons, ho!
And raise some special officers of night.'

Ib. coward, cowardly. Compare Julius Cæsar, i. 2. 122:

'His coward lips did from their colour fly.'

51. *dolours*. The same play upon words occurs in The Tempest, ii. 1. 18, 19.

52. *tell*, count, or recount; according to the sense in which 'dolours' is understood.

53. *this mother . . . Hysterica passio!* This disorder, known to modern medical science as hysteria, is generally confined to women, and for the most part to young women. But Shakespeare found in Harsnet's Declaration of Popish Impostures, printed in 1603, the following passages which have been pointed out by Ritson and Bishop Percy. The first occurs at p. 25: 'Ma: Maynie had a spice of the *Hysterica passio*, as it seems from his youth, hee himselfe termes it the Moother (as you may see in his confession).' Master Richard Mainy, who was persuaded by the priests that he

was possessed of the devil, deposes as follows, p. 263: 'The disease I spake of, was a spice of the *Mother*, where-with I had beene troubled (as is before mentioned) before my going into Fraunce: whether I doe rightly terme it the *Mother* or no, I know not.' Dr. Jordan, in 1603, published A Briefe Discourse of a Disease called the Suffocation of the Mother.

58. *Made . . . offence.* Compare Measure for Measure, iv. 2. 199: 'You will think you have made no offence, if the Duke avouch the justice of your dealing.' And As You Like It, iii. 5. 117:

'And faster than his tongue
Did make offence his eye did heal it up.'

So 'make return,' ii. 4. 146.

60. *How chance?* how chances it? Compare Midsummer Night's Dream, i. 1. 129:

'How chance the roses there do fade so fast?

And Troilus and Cressida, iii. 1. 151: 'How chance my brother Troilus went not?' Abbott, § 37.

64. See Proverbs vi. 6–8. The fool's maxims are 'not altogether fool.' He preaches the faithlessness of summer friends in the winter of adversity, and the keenness with which men seek and follow their self-interest, and desert one whose fortunes are falling. Compare Timon of Athens, iii. 6. 31–34:

'*Sec. Lord.* The swallow follows not summer more willing than we your lordship.

Tim. [*Aside.*] Nor more willingly leaves winter; such summer-birds are men.'

Malone quotes, in illustration of 'him that's stinking,' Parolles' account of his fallen case in All's Well that Ends Well, v. 2. 4–6: 'But I am now, sir, muddied in fortune's mood, and smell somewhat strong of her strong displeasure!'

73. *That sir which*, &c. The fourth folio, followed by many modern editors, reads, 'That, sir, which,' &c. But 'sir' is used by Shakespeare as a common noun, as in Othello, ii. i. 176: 'Which now again you are most apt to play the sir in.' And Antony and Cleopatra, v. 2. 120: 'Sole sir o' the world.' So also Beaumont and Fletcher, Scornful Lady, v. 1:

'Means and manners equal
With the best cloth of silver sir i' th' kingdom.'

75. *pack*, be off. So in The Merchant of Venice, ii. 2. 11: 'Well, the most courageous fiend bids me pack.'

79, 80. Johnson thought this passage corrupt, and proposed to amend it by transposing 'knave' and 'fool' in both lines. Capell adopted the change in the first line but not in the second. But the text requires no alteration. The Fool points out who the real fools in the world are. Coleridge said, a knave is a fool with a circumbendibus.

80. *perdy*, from Fr. *par Dieu*. See Hamlet, iii. 2. 305.

83. *Deny*, refuse. Compare Winter's Tale, v. 2. 139: 'You denied to fight with me this other day, because I was no gentleman born.'

84. *all the night.* The quartos read 'hard to night.'

Ib. fetches, devices, cunning contrivances, pretexts. See Hamlet, ii. 1. 38: 'And I believe it is a fetch of warrant.' Compare 2 Samuel xiv. 20, where the verb 'fetch about' occurs in the sense of bringing about by artifice: 'To fetch about this form of speech hath thy servant Joab done this thing.'

85. *The images . . . flying off*, the signs of rebellion and desertion.

86. *Fetch.* Pope reads 'Bring,' but a play upon words is intended, and 'Fetch' is therefore the true reading.

87. *quality*, nature, character. See below, line 132, and compare King John, v. 7. 8:

'It would allay the burning quality
Of that fell poison which assaileth him.'

88. *unremoveable*, immoveable. See Abbott, § 442. 'Remove' in the sense of 'move' was once common. Compare Psalm cxxvi, Prayer-book Version: 'Mount Sion, which may not be removed but standeth fast for ever.' In Winter's Tale, iv. 4. 518, 'irremoveable' occurs in the sense of immoveable:

'He 's irremoveable,
Resolved for flight.'

91. *Fiery? what quality?* The quartos have 'What fiery quality!'

97. *commands her service.* The folios have 'commands, tends, service.'

105. *more headier.* See ii. 2. 98 for the double comparative. For 'heady' in the sense of headstrong, impetuous, see Henry V, i. 1. 34:

'Never came reformation in a flood,
With such a heady currance, scouring faults.'

And 2 Timothy iii. 4, where it is the rendering of προπετεῖς.

109. *this remotion*, this removal to Gloucester's castle. For the word see Timon of Athens, iv. 3. 346: 'All thy safety were remotion, and thy defence absence.'

110. *practice.* See i. 2. 163.

112. *presently.* See above, l. 33.

114. *Till it cry sleep to death*, till its clamour murders sleep. Johnson printed 'sleep to death' in italic, as if this were to be the cry of the drum; but in this case we should have expected the voice which haunted Macbeth, 'Sleep no more.' Steevens indeed, following Johnson, interprets the words, 'I'll beat the drum till it cries out—Let them awake no more;—Let their present sleep be their last'; but it is difficult to see how such an interpretation could be appropriate.

117. *the cockney.* The word has here been supposed to have the double meaning of 'cook' and 'a silly, affected person.' Steevens, after Tyrwhitt,

quotes from The Turnament of Tottenham (see Percy's Reliques, vol. ii. p. 24):

'At that fest thay wer servyd with a ryche aray;
Every fyve and fyve had a cokenay';

and from Chaucer, Reve's Tale, 4205:

'And when this jape is tald another day,
I shall be halden a daffe or a cokenay.'

But in the former passage Whalley and Malone were of opinion that the word did not signify 'cook' or 'scullion,' but was the name of some dish. Mr. T. Wright, in his Glossary to the Vision of Piers Ploughman, says, 'probably a young or small cock, which had little flesh on its bones,' but for this there is no very satisfactory evidence. The other sense is the more common and is that attached to the word by Shakespeare in the only other passage in which he uses it. See Twelfth Night, iv. 1. 15: 'I am afraid this great lubber, the world, will prove a cockney.' Baret (Alvearie, ed. 1580) gives, 'A cockney: a childe tenderly brought vp: a dearling. Pedagium.' And, 'A cockney: a wanton. Deliciae pueri.' Cotgrave has 'Coquine: f. A beggar-woman; also, a cockney, simperdecockit, nice thing.' The land of Cockaygne, where there

'is met and drink
Wiþvte care how and swink,'

is the subject of an old English poem of the fourteenth century printed in Mätzner's Altenglische Sprachproben (pp. 147–152) and elsewhere.

118. *knapped*, cracked. The quartos read 'rapt,' which Steevens maintained to be the true reading, as 'knap' signifies to snap or break asunder. See Merchant of Venice, iii. 1. 10, 'I would she were as lying a gossip in that as ever knapped ginger'; and the Prayer-book Version of Psalm xlvi. 9: 'He knappeth the spear in sunder.' But we use 'crack' in both senses, and 'knap' and 'crack' are both imitative words, representing the sound which is made either by a blow or by breaking anything in halves.

119. *coxcombs*, used jocularly for 'heads,' as in Henry V, v. 1. 45: 'It is good for your green wound, and your ploody coxcomb.'

Ib. wantons. Compare King John, v. 1. 70:

'A beardless boy,
A cocker'd silken wanton.'

And Hamlet, v. 2. 310:

'I am afeard you make a wanton of me.'

127. *Sepulchring*, with the accent on the second syllable, as in Lucrece 805:

'That all the faults which in thy reign are made
May likewise be sepulchred in thy shade.'

And Two Gentlemen of Verona, iv. 2. 118:

'Or at the least in hers sepulchre thine.'

Johnson (Dict.) quotes from Milton's Ode on Shakespeare, 15:

'And so sepulcher'd in such pomp dost lie.'

In Richard II, i. 3. 196, the substantive has the same accent:

'Banish'd this frail sepulchre of our flesh.'

129. *naught*, bad, worthless. So in Henry V, i. 2. 73:

'Though in pure truth it was corrupt and naught.'

And As You Like It, iii. 2. 15: 'Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught.'

130. Alluding to the story of Prometheus.

132. *quality*. See l. 87.

133. *take patience*, have patience. We say still 'take courage,' 'take pains,' 'take advantage,' 'take care,' 'take pity,' &c. So in Timon of Athens, v. 1. 213: 'let him take his haste.'

134, 135. *You less know ... duty*. This is one of many passages in Shakespeare of which the sense is clear, but which it is almost impossible to paraphrase. See i. 1. 271. Regan wishes to say, she hopes it is more possible that Lear has undervalued her sister's merit, than that Goneril should have come short in her duty. But although the meaning is obvious, there is a confusion in the expression. We should have expected some word the very opposite of 'scant.' Other instances of a similar obscurity are to be found in Winter's Tale, iii. 2. 55–58:

'I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first';

where, as Johnson remarks, either 'wanted' should be 'had,' or 'less' should be 'more.' Again, in Troilus and Cressida, i. 1. 28:

'Patience herself, what goddess e'er she be,
Doth lesser blench at sufferance than I do.'

Compare also Macbeth, iii. 6. 8.

143. *confine*, limit. The accent is on the last syllable, as in The Tempest, iv. 1. 121:

'Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.'

And Hamlet, i. 1. 155. In Richard II it occurs twice, and in each case with the accent on the first syllable, i. 3. 137, and iii. 2. 125.

144. *some discretion*, that is, the discretion of some one; unless 'discretion' is used for discreet person, as 'speculation' in iii. 1. 24.

146. *make return*, return. Compare Two Gentlemen of Verona, ii. 7. 14:

'Better forbear till Proteus make return.'

148. *becomes the house*, suits the relations of the family. The phrase

seems to have been common. Steevens quotes from Chapman's Blind Beggar of Alexandria (Works, i. 29), 'Come vp to supper it will become the house wonderfull well.'

150. *Age is unnecessary.* Johnson explained this as meaning old age has few wants; Tyrwhitt, as signifying in want of necessaries, unable to procure them. But Lear is merely apologizing ironically for his useless existence.

154. *abated*, diminished, lessened. Used transitively, though not in the same construction, in The Merchant of Venice, v. 1. 198:

'You would abate the strength of your displeasure.'

158. *ingrateful* ungrateful. See iii. 2. 9. Shakespeare also uses the modern form. See note on line 88, and Abbott, § 442.

Ib. her young bones, her unborn infant. See The Chronicle History of King Leir (Nichols, Six Old Plays, p. 406):

'Alas, not I: poore soule, she breeds yong bones,
And that is it makes her so tutchy sure.'

159. *taking*, infectious. See iii. 4. 58, and compare Hamlet, i. 1. 163:

'No fairy takes, nor witch hath power to charm.'

161. *Infect*, taint, pollute. See i. 4. 233.

163. *To fall and blast her pride.* It is doubtful whether 'fall' is here used transitively or intransitively. In either case it would yield a good sense to the passage. The latter on the whole seems preferable, as more in keeping with 'drawn' which precedes and 'blast' which follows. Compare Measure for Measure, v. 1. 122:

'Shall we thus permit
A scandalous and a blasting breath to fall
On him so near us?'

And Midsummer Night's Dream, ii. 1. 90:

'Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land,' &c.

On the other hand there are many instances in Shakespeare of 'fall' in the sense of 'cause to fall.'

164. *O the blest gods!* Compare Troilus and Cressida, iv. 2. 88: 'O the gods! what's the matter?'

167. *tender-hefted nature.* The quartos have 'tender hested' or 'tender hasted.' A heft or haft is a handle, and a nature tender-hefted is one which is set in a tender handle or delicate bodily frame. Regan was less masculine than Goneril. Cotgrave (Fr. Dict.) has, 'Emmanché: m. ée: f. Helued; set into a haft, or handle. Lasche emmanché. Lazie, idle, slothfull, weake, feeble, loose ioynted, faint-hearted.' Promptorium Parvulorum, 'Heftyde, manubriatus.'

169. *Do comfort and not burn.* Malone has pointed out the same contrast in Timon of Athens, v. 1. 134: 'Thou sun, that comfort'st, burn.'

171. *to scant my sizes*, to diminish my allowances. See i. 2. 20. The words 'sizar' and 'sizing' are still well known in Cambridge; the former originally denoting a poor student, so called from the 'sizes' or allowances made to him by the college to which he belonged.

175. *Effects of courtesy*, everything which belongs to and results from courtesy. See i. 1. 122, Macbeth, v. 1. 12, and Henry VIII, ii. 4. 86:

'Whoever yet
Have stood to charity, and display'd the effects
Of disposition gentle.'

178. Tucket. See note on ii. 1. 78.

179. *I know't; my sister's.* The quartos and two of the folios have no stop, as if they understood the sentence, 'I know it to be my sister's.'

Ib. approves, confirms. So i. 1. 176, and The Merchant of Venice, iii. 2. 79:

'What damned error, but some sober brow
Will bless it and approve it with a text?'

184. *stock'd.* The quartos have 'strucke' or 'struck,' and give the speech to Goneril.

187. *Allow*, approve of; as in the Prayer-book Version of Psalm xi. 6: 'The Lord alloweth the righteous.'

205. *To wage*, to struggle, contend. Steevens quotes, as a parallel instance, i. 1. 147, but the sense of the word in that passage is different.

208. *the hot-blooded France.* For instances of nouns put prominently forward in a sentence to express the subject of the thought, without any grammatical connexion, see Abbott, § 417.

210. *To knee his throne.* Compare Coriolanus, v. 1. 5:

'A mile before his tent fall down, and knee
The way into his mercy.'

212. *sumpter;* literally the packhorse which carried the luggage or necessaries for a journey. See the play of Sir Thomas More (Shaks. Soc. ed. p. 42): 'If I doe not deserve a share for playing of your lordship well, lett me be yeoman vsher to your sumpter.' Hence metaphorically applied to a drudge. Compare Richard III, i. 3. 122:

'I was a pack-horse in his great affairs.'

Cotgrave (Fr. Dict.) gives 'Sommier: m. A Sumpter-horse; (and generally any toyling, and load carrying, drudge, or groome).'

219. *boil.* Spelt 'byle' or 'bile' in the early editions, and in the Authorised Version.

220. *embossed*, swelling, protuberant. So in As You Like It, ii. 7. 67:

'And all the embossed sores and headed evils.'

233. *avouch.* See note on Macbeth, iii. 1. 119.

234. *What should you need of more?* We should omit 'of,' or say 'have need of.'

235. *sith.* See i. 1. 172, and Hamlet, ii. 2. 6.

Ib. charge, expense, cost. See Richard II, ii. 1. 159.

238. *Hold amity.* We have had 'hold antipathy,' in ii. 2. 93, and 'hold friendship,' Love's Labour's Lost, ii. 1. 141.

241. *to slack you*, to be negligent in their attendance upon you. See i. 3. 9, and compare Othello, iv. 3. 88: 'Say that they slack their duties.'

245. *give . . . notice*, recognize.

249. *With.* See below, line 301, Abbott, § 193, and 2 Henry VI, ii. 4. 32:

'And follow'd with a rabble that rejoice
To see my tears.'

251. *And.* See Abbott, § 97.

252, 3. Professor Delius puts a note of exclamation at 'well-favour'd' and a comma at 'wicked,' connecting it with what follows.

253, 4. *not being . . . praise.* Steevens quotes from Cymbeline, v. 5. 215–217:

'It is I
That all the abhorred things o' the earth amend
By being worse than they.'

259. *tend.* See ii. 1. 95.

260. *reason not*, talk not of. See v. 1. 28, and compare The Merchant of Venice, ii. 8. 27: 'I reason'd with a Frenchman yesterday.'

267. *You heavens . . . need.* This redundant line has been variously corrected. Pope read 'that patience which I need.' Mason would omit 'that'; others read 'but patience! that I need,' or 'but patience that I need,' or 'your patience that I need.' Malone proposed to omit the second 'patience'; but this makes the line weak. Ritson suggested 'give me patience! that I need.' If any change be made Mason's seems best.

271, 2. *so . . . To.* See i. 4. 37, 38.

281. *flaws*, shivers. Properly flaws are cracks; hence they denote the small particles into which that which is flawed is broken. See v. 3. 197.

282. *Or ere.* See The Tempest, i. 2. 11.

286. *blame*, fault.

Ib. hath. For the omission of the nominative, see ii. 4. 41, and below, line 291.

287. *taste*, experience. See v. 3. 303, and The Tempest, v. 1. 123.

288. *For his particular*, for himself, or his own sake. Compare Antony and Cleopatra, iv. 9. 20:

'Forgive me in thine own particular;
But let the world rank me in register
A master-leaver and a fugitive,'

where 'in thine own particular' means as far as you yourself are concerned. See also All's Well that Ends Well, ii. 5. 66.

291. *Follow'd.* See l. 286.

296. *bleak.* The folios read 'high.'

297. *Do sorely ruffle,* are very boisterous or blustering. Used metaphorically in Titus Andronicus, i. 1. 313:

'To ruffle in the commonwealth of Rome.'

The substantive 'ruffle' occurs in A Lover's Complaint, 58:

'Sometime a blusterer, that the ruffle knew
Of court, of city.'

The quartos have 'russel' or 'russell.'

301. *with.* See above, l. 249.

ACT III.

Scene I.

4. *elements.* So the folios. The quartos read 'element,' that is, the sky.

6. *the main,* or mainland; generally used by Shakespeare for the sea. Steevens quotes from Bacon's Considerations touching a War with Spain (Life and Letters, ed. Spedding, vii. 490): 'In the year that followed, of 1589, we gave the Spaniards no rest, but turned challengers, and invaded the main of Spain'; where the context shows that he is not speaking of what was technically known as 'the Spanish main,' but of the landing an army on the coast of Spain itself. In the very next page Bacon says, 'In the year 1596 was the second invasion that we made upon the main territories of Spain,' which shows clearly what was meant by 'the main' in the former passage. Professor Delius is of opinion that in the present line 'the main' has its usual sense of sea.

7–15. *tears . . . all.* Omitted in the folios.

8. *eyeless.* Compare King John, v. 6. 12:

'Thou and eyeless night
Have done me shame.'

10. *to out-scorn.* Steevens proposed to read 'out-storm,' quoting A Lover's Complaint, 7:

'Storming her world with sorrow's wind and rain.'

But Lear's speech in the next scene is true scorn and defiance.

12. *the cub-drawn bear,* whose dugs have been drawn dry by her cubs, and who is therefore famished. Steevens quotes from As You Like It, iv. 2. 115, where the same idea occurs:

'A lioness, with udders all drawn dry,
Lay couching, head on ground, with catlike watch,
When that the sleeping man should stir.'

And line 127:

'Food to the suck'd and hungry lioness.'

14. *unbonneted.* In Shakspeare's time 'bonnet' denoted the headdress of men as well as of women. In the Authorised Version of Exodus xxviii. 40, &c., the mitres of the inferior priests are called 'bonnets.' See The Merchant of Venice, i. 2. 81, and Richard II, i. 4. 31. 'Unbonneted' occurs in Othello, i. 2. 23:

'And my demerits
May speak unbonneted to as proud a fortune
As this that I have reach'd.'

18. *note*, knowledge, observation. Compare Winter's Tale, i. 1. 41: 'It is a gentleman of the greatest promise that ever came into my note.' The quartos read 'art,' which would mean skill in physiognomy.

19. *dear*, important. See note on i. 4. 263, and Hamlet, iii. 4. 191: 'Such dear concernings.'

22–29. *who have . . . furnishings*, omitted in the quartos.

24. *speculations*, scouts, watchers; abstract for concrete. Compare 'discretion,' ii. 4. 144. Johnson conjectured that it is a misprint for 'speculators.'

25. *Intelligent*, giving information, acting as intelligencers or informers. See iii. 5. 9, iii. 7. 11.

26. *snuffs*, quarrels. 'To take in snuff' is to take offence at anything. Compare 1 Henry IV, i. 3. 41, where there is a pun upon the expression:

'Who therewith angry, when it next came there,
Took it in snuff.'

And Ben Jonson, Silent Woman, iv. 2: 'He went away in snuff.'

Ib. packings, plots. Compare Merry Wives of Windsor, iv. 2. 122: 'There's a knot, a ging, a pack, a conspiracy against me.' Hence 'packed' in the sense of confederate, in Much Ado about Nothing, v. 1. 308:

'Margaret,
Who I believe was pack'd in all this wrong.'

29. *furnishings*, dressings, things external to the substance to which they are attached. In Scotland the trimmings of a lady's dress are called 'furnishings.'

30–42. *But true . . . you.* These lines are omitted in the folios. They are necessary to explain what follows.

30. *a power*, an armed force. See Macbeth, iv. 3. 185:

'For that I saw the tyrant's power afoot.'

31. *scatter'd*, divided against itself, and so like an army broken up and dispersed.

33. *at point*, ready. See i. 4. 316.

37. *Some* is not unfrequently used as a singular, but it is not clear in this passage whether Cordelia alone is intended.

38. *bemadding*, maddening. See Abbott, § 438.

39. *plain*, complain. Compare Richard II, i. 3. 175:

'After our sentence plaining comes too late.'

45. *my out-wall*, my exterior. Compare Timon of Athens, iii. 5. 32, 33:

'And make his wrongs
His outsides, to wear them like his raiment, carelessly.'

48. *fellow*, companion. See i. 3. 14.

50. *go seek*. See note on Hamlet, i. 5. 132.

Ib. Give me your hand. The hesitation expressed in 'I will talk further with you' is at an end.

52. *to effect*, as to effect. Compare Macbeth, iv. 1. 61:

'Answer me
To what I ask you.'

53, 54. *in which your pain* (lies) *That way, I'll* (go) *this*. The reading of the folios. The quartos have 'I'll this way, you that.'

Scene II.

2. *hurricanoes*. The word, perhaps of West Indian origin, which comes to us from the Spanish *huracan*, was not yet naturalized. See Troilus and Cressida, v. 2. 172:

'The dreadful spout
Which shipmen do the hurricano call.

And Drayton, Mooncalf (ed. 1631, p. 240), l. 168:

'And downe the shower impetuously doth fall,
Like that which men the Hurricano call.'

In Ralegh's Guiana (Hakluyt Soc. ed. p. 157) it is called 'hurlecan' and 'hurlecano.'

3. *cocks*, weathercocks.

4. *thought-executing*, doing execution with the swiftness of thought.

5. *Vaunt-couriers*, forerunners, precursors. Compare Tempest, i. 2. 201. The quartos spell the word 'vaunt-currers'; the folios 'Vaunt-curriors.' Cotgrave (Fr. Dict.) gives, 'Avant-coureur: m. A forerunner, Auant curror.'

7. *Smite*. So the quartos. The folios read 'Strike.'

8. *Crack nature's moulds*. Theobald quotes Winter's Tale, iv. 4. 489, 490:

'Let nature crush the sides o' the earth together
And mar the seeds within.'

Ib. germens. See note on Macbeth, iv. 1. 59.

Ib. spill, destroy; the original meaning of the word, from A. S. *spillan*. Compare Chaucer, Clerk's Tale, l. 8379:

'My child and I, with hertly obeisaunce,
Ben youres al, and ye may save or spille
Your oughne thing.'

10. *court holy water*, flattery, fair words. Cotgrave (Fr. Dict.) gives, 'Eau beniste de Cour. Court holy water; complements, faire words, flattering speeches, glosing, soothing, palpable cogging.' And Florio (Ital. Dict.), 'Gonfiare alcuno, to soothe and flatter one, to set one agogge or with faire words bring him into a fooles Paradise, to make one beleeue any thing, to fill one with hopes or Court-holy-water.'

12. *here's a night pities.* See i. 4. 59.

15. *Nor*, for neither; as in Othello, iii. 4. 116.

Ib. fire, a disyllable here as elsewhere.

16. *tax.* The quartos read 'taske' in the same sense. See i. 4. 335.

18. *subscription*, yielding, submission. See i. 2. 19.

22. *have . . . join'd.* The reading of the quartos. The folios have 'will . . . join.'

24. *foul*, shameful. Compare Cymbeline, ii. 1. 65:

'A wooer
More hateful than the foul expulsion is
Of thy dear husband.'

30. *wake*, waking. See 1 Henry IV, iii. 1. 219:

'Making such difference 'twixt wake and sleep.'

31. *made mouths* or grimaces. See Hamlet, iv. 4. 50, and note on Hamlet, ii. 2. 353 (Clarendon Press ed.).

39. *Gallow*, terrify. 'Gally' in the same sense is still used as a provincialism. See Jennings on the Dialects in the West of England. In the Glossary to Palmer's Devonshire Dialogue, 'Galled' is explained as 'frightened.' In the Encyclopædia Britannica (eighth ed.), art. Mammalia, p. 232, col. 2, we read of the sperm whale that 'when frightened it is said by the sailors to be "gallied," probably galled.' But this is an error. Huntley (Glossary of the Cotswold Dialect), gives 'Gallow. To alarm; to frighten.' There is an Anglo-Saxon word *gǽlan*, to terrify, from which it is probably derived.

45. *pother.* One of the quartos has 'Powther,' the others 'Thundring.' The folios read 'pudder,' a form of the word which Steevens quotes from Beaumont and Fletcher's Scornful Lady [ii. 2]: 'Some fellows would have cryed now, and have curst thee, and faln out with their meat, and kept a pudder.' Modern editions read 'pother.'

48. *of.* Abbott, § 170.

49. *thou simular man of virtue*, thou man who feignest virtue. For this transposition of the adjective see All's Well that Ends Well, iii. 4. 30:

'To this unworthy husband of his wife.'

Also note on Richard II, iii. 2. 8, and Abbott, § 419 *a*. The folios omit 'man.'

51. *seeming.* Compare Measure for Measure, ii. 4. 150:

'Seeming, seeming!
I will proclaim thee, Angelo.'

52. *practised on*, plotted against. See i. 2. 163. For 'practice' in the sense of 'plot, contrive,' see King John, iv. 1. 19:

'I doubt
My uncle practises more harm to me.'

And for the phrase 'practise on' see Henry V, ii. 2. 99:

'That almost mightst have coin'd me into gold,
Wouldst thou have practised on me for thy use.'

53. *continents*. See note on Hamlet, iv. 4. 64.

53, 54. *cry . . . grace*. 'I cry you mercy' occurs in Much Ado about Nothing, i. 2. 26. Compare Midsummer Night's Dream, iii. 1. 182: 'I cry your worships mercy.' So in Othello, v. 1. 93: 'I cry you gentle pardon.'

56. *Gracious my lord*. Compare iii. 4. 4, and Winter's Tale, iv. 4. 477:

'Gracious my lord,
You know your father's temper.'

See Abbott, § 13.

59. *More harder*. See ii. 3. 7. The quartos read 'More hard then is the stone,' &c.

60. *even but now*. See Abbott, § 38.

Ib. demanding, asking. 'Demand' and 'require' were both used formerly in the simple sense of 'ask,' without the further idea which the words have now acquired of asking with authority. See The Tempest, i. 2. 139; Cymbeline, iii. 6. 92; 2 Samuel xi. 7.

66. *vile*. A frequent but not the uniform spelling of the old copies is 'vilde' or 'vild.'

68. *That's sorry*. The quartos have 'That sorrowes.'

69. *and*, apparently redundant in old ballads, but used with a certain emphasis as if equivalent to 'and that too.' Compare the Clown's song in Twelfth Night, v. 1. 398:

'When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.'

The words and music are given in Mr. Chappell's Popular Music of the Olden Time, p. 225.

75. Compare what is called Chaucer's Prophecy (Works, ed. Bell, viii. 152). The whole of the Fool's speech is omitted in the quartos.

88. *Merlin*, the ancient British prophet and magician, whose name is closely connected with the story of King Arthur. See 1 Henry IV, iii. 1. 150: 'Of the dreamer Merlin and his prophecies.'

Scene III.

7. *Go to*, used as an interjection, like 'Come!'

11. *home*, to the full. See Tempest, v. 1. 71, and compare ii. 1. 51.

12. *power*. See iii. 1. 30.

Ib. footed, having taken foot. See iii. 7. 45, and compare iii. 1. 32. The quartos have 'landed.'

18. *toward*, at hand, about to happen. See ii. 1. 10.

19. *forbid*, forbidden.

21. *deserving*, desert. See v. 3. 304.

Scene IV.

1. *good my lord*. See iii. 2. 56.

4. *Wilt*. See ii. 1. 89. Steevens proposed to read 'Wilt break, my heart?'

6. *think'st 'tis much*. See note on The Tempest, i. 2. 252.

Ib. contentious. Some of the quartos read 'crulentious,' others 'tempestious.'

7. *Invades*. See i. 1. 135.

10. *raging*. So some of the quartos. Others have 'roring': the folios 'roaring.'

15. *as*, as if. See v. 3. 202, and Tempest, iv. 1. 177:

'Lifted up their noses,
As they smelt music.'

16. *home*. See iii. 3. 11.

17, 18. *In such . . . endure*. Omitted in the quartos.

25. *On things would*. See i. 4. 59.

26, 27. *In, boy . . . sleep*. Omitted in the quartos.

29. *storm*. The quartos have 'night.'

31. *loop'd and window'd*, the holes in the rags forming loop-holes and windows. 'Loop' for 'loop-hole' occurs in 1 Henry IV, iv. 1. 71:

'And stop all sight-holes, every loop from whence
The eye of reason may pry in upon us.'

35. *superflux*, superfluity.

37, 38. *Fathom . . . Tom*. Omitted in the quartos. Edgar talks as if he were taking soundings.

46. *Through . . . wind*. Probably the burden of an old ballad.

47. *go to thy cold bed and warm thee*. These words, which are supposed to be a parody on a passage in Kyd's Spanish Tragedy, are quoted again in The Taming of the Shrew, Ind. i. 10.

52. *whirlipool*. Two of the quartos spell the word 'whirli-poole.'

53. *knives under his pillow, and halters in his pew*. Malone quotes from

Harsnet's Declaration, &c. [p. 219]: 'The exam: further saith, that one *Alexander* an Apothecarie, hauing brought with him from London to *Denham* on a time a new halter, and two blades of knives, did leaue the same, vpon the gallerie floare in her Maisters house.'

56. *thy five wits.* The five wits, or intellectual powers, correspond in number to the senses. See Sonnet cxli. 9. Compare Twelfth Night, iv. 2. 92: 'Alas, sir, how fell you besides your five wits?' Malone, in his note on the latter passage, quotes from Hawes to the effect that the five wits were common wit, imagination, fantasy, estimation, and memory. In many passages they are the five senses.

Ib. a-cold. See Abbott, § 24, and the note on ii. 3. 14.

58. *star-blasting.* See Hamlet, i. 1. 162; and Harsnet's Declaration, p. 80: 'A sure preseruative against any sparrow-blasting, or sprite-blasting of the deuil.'

Ib. taking, infection. See ii. 4. 159, and note on Hamlet, i. 1. 163.

65. Boswell compares Timon of Athens, iv. 3. 108–110:

> 'Be as a planetary plague, when Jove
> Will o'er some high-viced city hang his poison
> In the sick air.'

Ib. pendulous, hanging, threatening to fall.

73. *pelican.* The young of the pelican were supposed to feed upon their parents' blood. See Richard II, ii. 1. 126, Hamlet, iv. 5. 146, and Batman vppon Bartholome (ed. 1582), fol. 186 *b*: 'The Pellican loueth too much her children. For when the children bee haught, and begin to waxe hoare, they smite the father and the mother in the face, wherfore the mother smiteth them againe and slaieth them. And the thirde daye the mother smiteth her selfe in her side that the bloud runneth out, and sheddeth that hot bloud vppon the bodies of her children. And by virtue of the bloud the birdes that were before dead, quicken againe.'

74. *Pillicock*, suggested by 'pelican.' It occurs in a nursery rhyme. Compare also Cotgrave, 'Turelureau. Mon tur. My pillicocke, my prettie knaue.'

79. *keep thy word justly.* The reading of Pope. The quartos have 'words justly'; the folios 'words Justice.'

Ib. commit not. So in Beaumont and Fletcher, Bonduca, v. 2: 'Commit with passions only'; and Field, A Woman is a Weather Cock (Dodsley's Old English Plays, ed. Hazlitt, xi. 20); 'Why, should they not admit you, my lord, you cannot commit with 'em, my lord.'

84. *curled my hair.* See Harsnet, p. 54: 'Ma: Maynie the Actor, comes mute vpon the stage, with his hands by his side, and his haire curled vp. Loe heere (cries Weston the Interpreter) comes vp the spirit of pride.' Curling the hair seems to have been the mark of a swaggerer, for in the same book (p. 139) we are told that the devil was said to appear 'some-

times like a Ruffian, with curled haire.' Compare Timon of Athens, iv. 3. 160: 'Make curl'd pate ruffians bald.'

Ib. wore gloves in my cap, his mistress's favours. Compare Richard II, v. 3. 17:

'His answer was, he would unto the stews,
And from the common'st creature pluck a glove,
And wear it as a favour.'

And Troilus and Cressida, iv. 4. 73:

'*Tro.* Wear this sleeve.
Cres. And you this glove.'

89. Mr. Skeat has pointed out to me that in the Ancren Riwle, p. 198, the seven deadly sins are typified by seven wild animals; the lion being the type of pride, the serpent of envy, the unicorn of wrath, the bear of sloth, the fox of covetousness, the swine of greediness, and the scorpion of lust.

94. *ha, no, nonny.* 'Hey non nonny, nonny, hey nonny,' is the burden of Ophelia's song in Hamlet, iv. 5. 165. Compare Much Ado about Nothing, ii. 3. 71. The text is made up from the quartos, which read 'hay no on ny,' and the folios which give 'sayes suum, mun, nonny.'

95. *Dolphin my boy.* Apparently the words of a song. Farmer quotes from B. Jonson's Bartholomew Fair [v. 3]: 'Od's my life! I am not allied to the sculler yet; he shall be Dauphin my boy.' Steevens, on the authority of an old gentleman, gives a stanza from a ballad written on some battle or tournament in France:

'Dolphin my boy, my boy,
Cease, let him trot by;
It seemeth not that such a foe
From me or you would fly.'

But nothing more is known about it.

Ib. sessa. Malone's reading. See Taming of the Shrew, Ind. i. 6. The quartos have 'cease' or 'ceas'; the folios 'Sesey' or 'Sessey.'

96. *in thy grave than to,* &c. The full construction would be 'to be in thy grave,' &c., as in 2 Henry IV, i. 2. 245: 'I were better to be eaten to death with a rust.'

100. *the cat,* the civet cat. Compare As You Like It, iii. 2. 70: 'Civet is of a baser birth than tar, the very uncleanly flux of a cat.'

Ib. sophisticated, adulterated, not genuine. Ben Jonson (Alchemist, i. 3) speaks of tobacco being 'sophisticated' with sack lees or oil.

101. *unaccommodated,* unfurnished with what is necessary, especially with dress. Compare iv. 6. 81, where Edgar says, after seeing Lear 'fantastically dressed with wild flowers,'

'The safer sense will ne'er accommodate
His master thus.'

In Shakespeare's time the word 'accommodate' had begun to be abused. See 2 Henry IV, iii. 2. 72, &c. From the word 'lendings' which occurs here it would seem that 'accommodate' had even then acquired the modern sense of 'to furnish with money.'

103. *come, unbutton here.* The quartos have 'come on be true,' and some copies simply 'Come on.'

104. *naughty,* bad. See The Merchant of Venice, iii. 2. 18, v. 1. 91.

106. *Flibbertigibbet.* Percy quotes from Harsnet, p. 49: 'Frateretto, Fliberdigibbet, Hoberdidance, Tocobatto, were four deuils of the round, or Morrice, whom Sara in her fits, tuned together, in measure and sweet cadence.' Heywood, in his Proverbs and Epigrams (Spenser Soc. edition, p. 20), has

'Not very fat fed, sed this flebergebet,'

and 'flebergebet' is one of the equivalents given by Cotgrave for *Coquette.* The name is familiar to the readers of Kenilworth.

106, 107. *he begins at curfew, and walks till the first cock.* It was believed that the spirits had power to act only during certain periods of the night. See Hamlet, i. 1. 150–164, where the ghost fades 'on the crowing of the cock,' and again, i. 5. 10, and The Tempest, i. 2. 328. For the 'curfew' see The Tempest, v. 1. 40.

107. *the web and the pin,* a disease of the eyes, now known as cataract. Florio (Ital. Dict.) gives 'Cataratta. A purculleis . . . Also a dimnesse of sight occasioned by humores hardned in the eies called a Cataract or a pin and a web.' See also Winter's Tale, i. 2. 291:

'And all eyes
Blind with the pin and web but theirs, theirs only.'

108. *squints,* not generally used as a transitive verb.

111. *S. Withold.* The folios read 'Swithold,' the quartos 'swithald.' Theobald quotes from the old play of King John [Six Old Plays, ed. Nichols, p. 256]:

'Sweet S. Withold of thy lenitie, defend vs from extremitie.'

Withold is a corruption of Vitalis, who was apparently invoked in cases of nightmare or incubus. Warburton quotes from Fletcher's Monsieur Thomas, iv. 6, a charm which has some likeness to this:

'St. George, St. George, our Ladies Knight,
He walks by day, so does he by night,
And when he had her found,
He her beat, and her bound,
Until to him her troth she plight,
She would not stir from him that night.'

The same, with slight changes, is found in Reginald Scot's Discovery of Witchcraft, Book iv. chap. xi.

Ib. old, wold; so commonly pronounced. Wolds are upland downs.

Miss Baker (Northamptonshire Words and Phrases) quotes the following rhyme:

'The wind blows cold
Upon Yardly Old.'

115. *aroint.* See note on Macbeth, i. 3. 6, where various proposed derivations are mentioned, none of them satisfactory.

120–124. On the use of the relatives in this clause see Abbott, §§ 259, 260.

121. *tadpole.* Johnson's spelling. That of the quartos and folios varies between 'tod pole,' 'tod pool,' 'tode pold,' and 'toade pold.' The modern form was in use in Shakespeare's time. Cotgrave (Fr. Dict.) gives 'Gyrine: f. The frog tearmed, a Tadpole.'

Ib. the wall-newt, or lizard. 'Newt' is from A. S. *efete,* Early English *euete,* and then *eft,* the initial 'n' having been acquired from the final letter of the article, so that 'an evet' or 'an eft' became 'a newt.'

Ib. and the water, that is, the water-newt, or swift, as it is called in Suffolk. For the construction compare All's Well that Ends Well, iv. 5. 66: 'A shrewd knave and an unhappy.'

123. *sallets,* salads. See note on Hamlet, ii. 2. 427. Cotgrave (Fr. Dict.) has 'Salade: f. A Salade, Helmet. Headpeece; also, a Sallet of hearbes, &c.' It is used still in Sussex. See Parish, Dictionary of the Sussex Dialect.

124. *mantle.* See The Tempest, iv. 1. 182:

'I' the filthy-mantled pool beyond your cell.'

125. *stock-punished.* The folios read 'stockt, punish'd.'

128, 129. Capell quotes from the old romance of Sir Bevis of Hamptoun:

'Rattes and myce and suche smal dere
Was his meate that seuen yere.'

See Ellis, Specimens of Early English Metrical Romances, ii. 127.

130. *Smulkin.* The name is borrowed from Harsnet, p. 47, as Percy shews: 'The names of ther punie spirits cast out of Trayford were these, Hilco, Smolkin, Hillio, Hiaclito, and Lustie huffe-cap.'

132. *The prince of darkness is a gentleman.* Reed quotes from Sir John Suckling's Goblins [ii. 1] the following catch,

'The prince of darkness is a gentleman,
Mahu, Mahu is his name.'

This he thinks is from the original ballad which Edgar sings snatches of. But as Suckling in other parts of his play is constantly alluding to Shakespeare it is more likely that in this he is only quoting from Lear.

133. *Modo he's call'd, and Mahu.* Both these names are found in Harsnet, p. 46: 'First then, to marshall them in as good order, as such disorderly cattell will be brought into, you are to vnderstand, that there were in our possessed 5. Captaines, or Cõmaunders aboue the rest: Captaine *Pippin, Marwoods* deuill, Captaine *Philpot, Trayfords* deuil, Captaine *Maho, Saras* deuil, Captaine *Modu, Maynies* deuill, and Captaine *Soforce, Anne Smiths*

deuil.' Again, p. 48: '*Modu*, Ma: *Maynies* deuill, was a graund Commaunder, Muster-maister ouer the Captaines of the seauen deadly sinnes.'

136. Edgar at this reference to himself is more anxious to keep up his assumed character that his feelings may not mar his counterfeiting.

137, 138. *my duty cannot suffer To obey.* Mason, to complete the construction, supplied 'me' after 'suffer.' But it is not certain whether the sense is not, 'My duty to you must not suffer by my obeying your daughters' commands.' For this use of the infinitive see Abbott, § 356.

138. *To obey in.* The construction would be familiar if it were 'to obey your daughters in all their hard commands.'

140. *tyrannous.* See Hamlet, ii. 2. 482.

141. *come seek.* See iii. 1. 50.

142. *is.* See Abbott, § 336.

148. *to prevent*, with something of its original sense of anticipating, being beforehand with, as well as the more common meaning which now belongs to the word.

151. *Canst thou blame him?* Compare The Tempest, iii. 3. 4:

'*Gon.* By your patience,
I needs must rest me.
Alon. Old lord, I cannot blame thee,
Who am myself attach'd with weariness.'

157. *late.* So in Twelfth Night, i. 2. 30:

'And so is now, or was so very late.'

160. *Cry you mercy.* See iii. 6. 50, and Two Gentlemen of Verona, v. 4. 94: 'O, cry you mercy, sir, I have mistook.' In Much Ado about Nothing, i. 2. 26, the pronoun occurs, 'O, I cry you mercy, friend,' equivalent to 'I beg your pardon.' See above, iii. 2. 54.

166. *soothe*, humour, flatter. See Comedy of Errors, iv. 4. 82:

'Is 't good to soothe him in these contraries?'

171. *Child Rowland*, &c. The ballad from which these words are taken has not yet been discovered. Capell proposed to insert after the first line the words,

'The giant roar'd, and out he ran,'

in order to supply an antecedent to 'His word' which cannot refer to Rowland. Steevens quotes from Beaumont and Fletcher, The Woman's Prize [ii. 1]:

'a mere hobby-horse
She made Child Rowland.'

Rowland of course is Orlando. Ritson thinks that two ballads are here mixed up, and that the last two lines have the same original as the familiar refrain in the history of Jack the Giant Killer. But there is reason to believe that this is not the case. In a ballad of which fragments are given by

Jamieson in his Illustrations of Northern Antiquities, p. 397, called Child Rowland and Burd Ellen, the King of Elfland is represented as rushing in,

'With "fi, fo, and fum!
I smell the blood of a Christian man.
Be he dead, be he living, wi' my brand
I'll clash his harns frae his harn-pan."'

The fragments are reprinted by Professor Child in his English and Scottish Ballads, i. 245–252. The title Child applied to a knight is one of the commonest in our old ballad literature (see Percy's note prefixed to the ballad of Child Waters) and has been revived in modern times in Childe Harold. The substitution of 'British man' for 'Englishman' points to the time when under James I the name England was merged in the more general title of Great Britain. See iv. 6. 226.

Scene V.

2. *how I may be censured*, what opinion may be formed of my conduct. 'Censure' did not necessarily imply blame or adverse judgement. Compare Hamlet, i. 3. 69:

'Take each man's censure, but reserve thy judgement.'

And the Dedication to Venus and Adonis: 'I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden.'

3. *fears*, frightens. See Merchant of Venice, ii. 1. 9.

5, 6. *a provoking merit*, a consciousness of his own worth which urged him on.'

6. *a-work*. The 'a' here is the abbreviated preposition 'on.' So 'afoot' and 'on foot'; 'aboard' and 'on board.' See 2 Henry IV, iv. 3. 124: 'So that skill in the weapon is nothing without sack, for that sets it a-work.' Abbott, § 24.

7, 8. *repent to be just*, that is, of being just. See Abbott, § 356.

8. *approves*, proves. See ii. 4. 179.

9. *an intelligent party to*, &c. For this position of the adjective see iii. 2. 49.

17. *comforting*. Lord Campbell, in his Essay on Shakespeare's Legal Acquirements, remarks that, 'The indictment against an accessary after the fact for treason charges that the accessary "comforted" the principal traitor after the knowledge of the treason.' In this technical sense the word retains its old meaning of strengthening and supporting, being derived from the Med. Latin *confortare*. Compare Bacon's Observations upon a Libel (Life and Letters, ed. Spedding, i. 194): 'Not contented thus to have comforted and assisted her Majesty's rebels in England, he procured a rebellion in Ireland.' In the seventh article of the three years' peace between England

and Scotland in the reign of Richard III, it was concluded that 'none of both the princes aforsayd . . . shall maintayne, fauour, ayde or comfort any rebell or treytour' (Hall, Richard III, fol. 19 *a*).

18. *persever.* This, which is the spelling of the first three folios, represents the older pronunciation of the word, which in Shakespeare has uniformly the accent on the second syllable. See Hamlet, i. 2. 92. Cotgrave (Fr. Dict.) gives, 'Perseverer. To perseuer, persist, &c.'

20. *blood*, natural temperament. See Hamlet, iii. 2. 74.

Scene VI.

4. *All the power of his wits have*, &c. Another instance among many of the verb being attracted to the number of the nearer substantive. See note on Hamlet, i. 2. 38.

6. *Frateretto.* See note on iii. 4. 106.

Ib. Nero. Upton proposed to read 'Trajan,' because in Rabelais, ii. 30, Nero is a fiddler in hell and Trajan a fisher for frogs.

8. *innocent.* Compare All's Well that Ends Well, iv. 3. 13: 'The shrieve's fool . . . a dumb innocent, that could not say him nay.'

12–14. The Fool's speech is omitted in the quartos.

16. *hissing.* The folios have 'hizzing,' whence Malone concludes that 'whizzing' is the right word.

17–54. Omitted in the folios.

19. *a horse's health*, a horse being particularly subject to disease. Compare Taming of the Shrew, i. 2. 81: 'Though she have as many diseases as two and fifty horses.' Warburton suggested 'heels' and Ritson quotes a proverb from Ray's Collection, 'Trust not a horse's heel, nor a dog's tooth,' and from Fordun's Scotichronicon, xiv. 32:

'Till horsis fote thou neuer traist,
Till hondis toth, no woman's faith.'

21. *justicer.* Theobald's reading for 'justice' of the quartos. The word occurs again below, line 54, and is from the Law Latin *justiciarius.* Compare Cymbeline, v. 5. 214:

'O, give me cord, or knife, or poison,
Some upright justicer!'

Cotgrave (Fr. Dict.) has, 'Justicier: m. A Justice, or Justicer.'

23. *Wantest thou eyes*, dost thou need to play the coquette?

25. *Come o'er the bourn*, &c. Capell was the first to correct the reading 'broome' of the quartos. Johnson conjectured 'brook.' Mr. Chappell (Popular Music of the Olden Time, p. 505, note) says, 'The allusion is to an English ballad by William Birch, entitled "A Songe betwene the Quenes Majestie and Englande," a copy of which is in the library of the Society of Antiquaries. England commences the dialogue, inviting Queen Elizaheth in the following words:—

"Come over the born, Bessy, come over the born, Bessy,
Swete Bessy, come over to me."'

The date of Birch's song is 1558, and it is printed in full in the Harleian Miscellany, x. 260.

30. *a nightingale.* This is apparently suggested by the Fool's singing. Percy refers to a passage in Harsnet, with which this has no obvious connexion.

Ib. Hopdance. Hoberdidance is one of the devils mentioned in the note on iii. 4. 106.

31. *Croak not,* &c. Malone quotes from Harsnet [p. 195]: 'One time shee remembreth that shee hauing the said croaking in her belly, or making of herselfe some such noyse in her bed, they said it was he deuill that was about the bedde, that spake with the voyce of a Toade.'

34. *the evidence,* the witnesses. Compare Richard III, i. 4. 188:

'Where are the evidence that do accuse me?'

The quartos have 'their evidence,' which Pope altered, perhaps unnecessarily; 'their evidence' being the witnesses against them.

36. *yoke-fellow,* companion. See Henry V, ii. 3. 56:

'Yoke-fellows in arms,
Let us to France.'

37. *Bench.* See note on i. 1. 183.

40. Steevens quotes from an old play called The Interlude of the Four Elements [Dodsley's Old Plays, ed. Hazlitt, i. 49]:

'Sleepyst thou, wakyst thou, Geffery Coke.'

Theobald restored these lines to verse.

42. *thy minikin mouth,* thy pretty little mouth. Cotgrave gives (Fr. Dict.), 'Mignonnet: m. A prettie, or young minion; a minikin.' And in Baret's Alvearie (1580) we find, 'Elegant: neate, fresh, feate, gorgeous, gay, pretie, fine, minikin, tricke and trimme. Elegans.'

44. *Pur,* as Malone says, may only be an imitation of the noise made by a cat, but it is curious that 'Purre' is the name of a devil in Harsnet, p. 50.

50. *Cry you mercy.* See iii. 4. 160.

Ib. I took you for a joint-stool. Steevens points out that this proverbial expression occurs in Lilly's Mother Bombie [iv. 2], which appeared in 1594 (ed. Fairholt, vol. ii. p. 121): 'I crie you mercy, I tooke you for a joynt stoole.' Mr. Halliwell quotes Withals' Dictionary (ed. 1634), p. 553: 'Ante hoc te cornua habere putabam. I cry you mercy, I tooke you for a ioyud stoole.'

67. *brach.* See note on i. 4. 108.

Ib. lym. So Hanmer. The quartos have 'him,' the folios 'hym.' A lym or lyam was a bloodhound, so called from the leam or leash with

which he was held. Capell quotes from Massinger's Bashful Lover [i. 1]:

'I have seen him
Smell out her footing like a lime-hound.'

Cotgrave has 'Limier: m. A Bloud hound, or Lime-hound.' Ritson quotes from Harington's translation of Ariosto's Orlando Furioso, xli. 30:

'His cosin had a Lyme hound argent bright,
His Lyme laid on his back, he couching down.'

68. *tike*, a small dog, a cur. In Swedish *tik* is a bitch, as *tik* in Icelandic.

Ib. trundle-tail. Steevens quotes from Heywood's Woman Killed with Kindness [Works, ii. 99]:

'I, and your Dogges are trindle-tailes and curs.'

73. *thy horn is day.* Malone shews that Edgar refers to the horn which was commonly carried by those whose character he assumed. D'Israeli, in his Curiosities of Literature (ed. 1834), iv. 34, quotes a passage from Aubrey's MS. Natural History of Wiltshire, which is quite conclusive. In describing 'Bedlam beggars,' he says, 'they wore about their necks a great horn of an ox, in a string or bawdry, which when they came to a house, they did wind, and they put the drink given to them into this horn, whereto they put a stopple.' Steevens thinks these words were spoken privately, as if Edgar would have said he could no longer keep up the part he was acting, but although this is no doubt the true meaning, they have also another obvious sense, which is given to them by Malone, that Edgar is asking for drink, so that it is unnecessary to suppose them to have been spoken aside.

76. *entertain*, engage, employ, take into my service. See Merry Wives of Windsor, i. 3. 10: 'I will entertain Bardolph, he shall draw, he shall tap.'

78. *Persian attire.* The folios omit 'attire.' The allusion is to the gorgeous robes of the east. So in Latin 'Persicus' was a synonym for splendid, as in the 'Persicos apparatus' of Horace, and the 'Ornatum Persicum' of Cicero (De Senect. 59).

84. The Fool's speech is not in the quartos.

88. *Upon*, against. See Abbott, § 191, and Macbeth, iv. 3. 131.

89. *a litter*, a couch used for sick persons and ladies in travelling, and either carried on men's shoulders or drawn as here by horses. Compare 1 Henry VI, iii. 2. 95, where Bedford, 'brought in sick in a chair,' says,

'For once I read
That stout Pendragon in his litter sick
Came to the field and vanquished his foes.'

The following are from Baret's Alvearie (1580): 'A Litter, wherin great Lords made themselues to be borne. Lectica . . . A litter, or waggen to carrie sicke folkes, &c. Arcera.'

94. *Stand in assured loss*, are certain to be lost. Delius compares line 99 below, 'Stand in hard cure,' and Othello, ii. 1. 51:

'Therefore my hopes, not surfeited to death,
Stand in bold cure.'

96–100. Kent's speech is omitted in the folios.

97. *balm'd.* See note on i. 1. 183.

Ib. sinews. Theobald substituted 'senses,' which Malone supports by quoting the 'balm of hurt minds' from Macbeth, ii. 2. 39, but it is not absolutely necessary, for Lear had received a great physical as well as mental shock.

101–114. Omitted in the folios, and very properly so. There is nothing in the lines either of Shakespeare's language or manner.

106. *sufferance*, suffering. Compare Measure for Measure, iii. 1. 80:

'And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.'

108. *portable*, endurable. Macbeth, iv. 3. 89.

111. *bewray*, disclose, reveal. See ii. 1. 107.

112. *thought defiles.* So Theobald reads for the rhyme. The quartos have 'thoughts defile.'

113. *repeals*, recalls. See Richard II, iv. 1. 85.

114. *What will hap*, that is, let what will happen.

Scene VII.

7. *revenges.* For the plural see ii. 4. 275.

9. *festinate*, speedy: the reading of the later folios. The first folio has 'festiuate'; the quartos 'festuant.' The adverb 'festinately' occurs in Love's Labour's Lost, iii. 1. 6, in the mouth of the affected Armado.

10. *bound*, ready. See Hamlet, i. 5. 6:

'Speak; I am bound to hear.'

11. *and intelligent.* So the folios. See iii. 1. 25. The quartos have 'and intelligence.'

12. *my lord of Gloucester.* Edmund is addressed by his new title. See iii. 5. 14.

16. *questrists*, searchers; a word of Shakespeare's coinage. The quartos have 'questrits.'

Ib. at gate. See ii. 4. 9, and Coriolanus, iii. 3. 138:

'Go, see him out at gates, and follow him.'

24. *pass upon*, that is, pass sentence upon. In Spedding's Letters and Life of Bacon, ii. 283, there is a list of 'The Names of the Peers that passed upon the trial of the two Earls' of Essex and Southampton. Steevens quotes from an old play of 1612, If This be not a Good Play, the Devil is in it: 'A jury of brokers, impanel'd, and deeply sworn to passe on all villains in hell.'

26. *do a courtesy to*, yield, give way to. Compare Henry V, v. 2. 293: 'O Kate, nice customs curtsy to great kings.'

26. *which*. The antecedent is contained in the previous clause.

29. *corky*, dry, withered. Compare Harsnet's Declaration, p. 23: 'It would (I feare me) pose all the cunning Exorcists, that are this day to be found, to teach an old corkie woman to writhe, tumble, curuet, & fetch her Morice gamboles, as *Martha Brossier* did.'

33. *I'm none*. The quartos read 'I am true.'

40. *my hospitable favours*, the features of me your host. For 'favours' in this sense see 1 Henry IV, iii. 2. 136:

'When I will wear a garment all of blood
And stain my favours in a bloody mask.'

43. *simple answerer*. So the quartos. The folios have 'simple answer'd.

45. *footed*. See iii. 3. 12.

55. *I am tied to the stake*, &c. Compare Macbeth, v. 7. 1, 2:

'They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.'

58. *stick*. The reading of the folios. The quartos have 'rash,' which means to rip as a boar with his tusks. Compare Ben Jonson, Every Man Out of His Humour, iv. 4: 'Sir, I mist my purpose in his arm, rashed his doublet-sleeve, ran him close by the left cheek, and through his hair.'

60. For the figure compare The Tempest, i. 2. 4, 5.

Ib. buoy'd. So the folios. Some copies of one of the quartos have 'bod'; the others read 'layd' or 'laid.'

62. *stelled*, starry. Another word of Shakespeare's coinage, as if from *stellatus*.

63. *holp*, helped. Compare for this form of the past tense King John, i. 1. 240:

'Sir Robert never holp to make this leg.'

It occurs as a participle in Macbeth, i. 6. 23.

Ib. rain. The quartos have 'rage.'

64. *howl'd that stern time*. The quartos read 'heard' and 'dearne,' the latter signifying dark, lonely, dreary (A. S. *dearn*). See Pericles, iii. Gower, 15. But the folio reading is supported by a passage which Steevens quotes from Chapman's Homer, Iliad xxiv. [332]:

'In this so sterne a time
Of night and danger.'

Capell combined the two and read 'howl'd that dearn time.'

65. *shouldst*. See Abbott, § 322.

66. *All cruels else subscribed*, all their other cruelties being yielded or forgiven. Compare iv. 7. 36–38. For adjectives used as nouns see Abbott, § 5. For 'else' see Macbeth, v. 8. 4: 'Of all men else I have avoided

thee.' And for the sense of 'subscribed' see i. 2. 19. The folios read 'subscribe.'

77. 78. Compare Hamlet, iv. 7. 32.

79. *My villain!* 'Villain' is here used in the original sense of a serf attached to the villa or farm. See iv. 2. 73, 'A servant that he bred.'

83. *on.* Compare 'upon,' iii. 6. 88.

88. *quit*, requite, revenge. Compare Richard II, v. 1. 43:

'To quit their griefs,
Tell thou the lamentable tale of me.'

And Titus Andronicus, i. 1. 141:

'To quit the bloody wrongs upon her foes.'

90. *overture*, disclosure, exposure. So in Winter's Tale, ii. 1. 172:

'And I wish, my liege,
You had only in your silent judgement tried it,
Without more overture.'

92. Gloucester's last comfort fails him when his physical sufferings are greatest.

94. *at gates.* See above, line 16.

104. *Bedlam*, lunatic. Compare King John, ii. 1. 83: 'Bedlam, have done.'

107. *some flax and whites of eggs.* This passage has been thought to be parodied in Ben Jonson's play The Case is Altered, ii. 4: 'Go, get a white of an egg and a little flax, and close the breach of the head, it is the most conducible thing that can be.' But Gifford (and Malone before him) shewed that Jonson's play was written in 1599, some years before King Lear appeared, while the allusion is 'to a method of cure common in Jonson's time to every barber-surgeon and old woman in the kingdom.'

ACT IV.

Scene I.

3. *dejected thing of fortune*, thing dejected by fortune. For this position of the participle compare, 'thou simular man of virtue,' iii. 2. 49; and see note on that passage.

4. *esperance*, hope; from the French. Compare Troilus and Cressida, v. 2. 121: 'An esperance so obstinately strong.' The quartos misprint it 'experience.'

6–9. *Welcome . . . blasts.* Omitted in the quartos.

21. *Our means secure us*, things we think meanly of, our mean or moderate condition, are our security. Delius understands 'means' in its other sense of power or ability, and interprets 'secure us' by 'render us careless.' But, although as an adjective 'secure' often means 'careless,' I know of no instance of the verb meaning 'to render careless.'

23. *abused*, deceived. See The Tempest, v. 1. 112; Hamlet, i. 5. 38.

30. *where goest?* See ii. 1. 89.

38. *kill.* The quartos have 'bit' or 'bitt.'

39. *play fool.* The reading of the first folio. The quartos have the more usual form 'play the foole,' but we find 'play truant' in Love's Labour's Lost, ii. 1. 74, and in Cymbeline, iv. 2. 128, 'Play judge and executioner all himself.'

43. *twain.* See note on Macbeth, iii. 1. 27.

46. *Who.* The folios have 'Which.'

47. *times'* in the plural. See Measure for Measure, iii. 2. 288.

50. *'parel*, here shortened from 'apparel.' No doubt 'paraille' was an earlier form of the word, but it was not used in Shakespeare's time.

52. See note on iii. 4. 136.

Ib. daub it, disguise it, keep up my disguise. For 'it' see Abbott, § 226, and for 'daub' in this sense compare Richard III, iii. 5. 29: 'So smooth he daub'd his vice with show of virtue.' The quartos read 'dance it.'

59–63. *Five fiends . . . master!* Omitted in the folios.

62. *of mopping and mowing*, of making grimaces. See The Tempest, iv. 1. 47:

> 'Each one tripping on his toe
> Will be here with mop and mow.'

67. *superfluous*, that has too much. See ii. 4. 261.

68. *that slaves your ordinance*, that instead of obeying your law makes it a slave to his own appetite. Compare Beaumont and Fletcher, The False One, v. 4:

> 'Nay, grant they had slaved my body, my free mind,
> Like to the palm-tree walling fruitful Nile,
> Shall grow up straighter and enlarge itself.'

And Middleton, The Roaring Girl (Works, ed. Dyce, ii. 445):

> 'Fortune, who slaves men, was my slave.'

Steevens quotes from Webster and Marston's Malcontent, iv. 1:

> 'O powerful blood! how dost thou slave their soul!'

The quartos have 'stands.'

75. *in*, into. Compare Richard III, i. 2. 261:

> 'But first I 'll turn yon fellow in his grave.'

Scene II.

2. *Not met.* See The Tempest, v. 1. 38: 'Whereof the ewe not bites.'

8. *sot.* See note on The Tempest, iii. 2. 91.

12. *cowish*, cowardly. Not found elsewhere. The quartos mostly read 'curre' for 'terror,' but some copies have 'terrer.' Perhaps the true reading is 'currish terror.'

14. *Our wishes on the way*, the wishes may be realized which we expressed to each other on our journey hither. Steevens misunderstood the sense.

16. *powers.* See iii. 1. 30.

17. *arms.* So the quartos. The folios read 'names.'

19. *like.* See i. 1. 291.

22. Steevens says, 'She bids him decline his head, that she might give him a kiss (the Steward being present) and that it might appear only to him as a whisper.' But this gives Goneril credit for too much delicacy, and Oswald was 'a serviceable villain' (iv. 6. 227).

28. *My fool usurps my body.* The reading of the folios. The quartos vary between 'My foote (or foot) vsurpes my head,' and 'My foote vsurpes my body'; while some copies of the quarto which has the latter reading give what is clearly intended to be a correction, 'A foole vsurpes my bed.' The same copies have the correct reading 'command' in line 21 for 'coward.' For the reading 'foot' might be compared The Tempest, i. 2. 469; 'My foot my tutor.'

29. *I have been worth the whistle.* Some copies of one of the quartos read 'whistling,' and Steevens quotes from Heywood's Proverbs [p. 35, Spenser Soc. ed.], 'A poore dogge that is not woorth the whystlyng.' The application is obvious.

31–50. *I fear . . . deep*, omitted in the folios.

31. *fear*, fear for; not, am afraid of. Compare Macbeth, i. 5. 17:

'Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way.'

32. *it.* The reading of the earliest quartos. Some copies of one edition have 'ith.' See notes on The Tempest, i. 2. 95; ii. 1. 158. The reading 'its' was introduced in the third quarto printed in 1655.

34. *sliver*, tear off, as a twig from a tree. Compare Macbeth, iv. 1. 28:

'Slips of yew,
Sliver'd in the moon's eclipse.'

The substantive occurs in Hamlet, iv. 7. 174: 'An envious sliver broke.'

39. *Filths.* Compare Timon of Athens, iv. 1. 6:

'To general filths
Convert o' the instant, green virginity.'

Ib. savour but themselves, have only a taste for filth.

42. *head-lugg'd bear.* Compare Harsnet, p. 107: 'As men leade Beares by the nose, or Jack an Apes in a string.' So 'a lugged bear,' 1 Henry IV, i. 2. 82.

43. *madded*, maddened, which Shakespeare does not use. Compare Titus Andronicus, iii. 1. 104:

'Had I but seen thy picture in this plight,
It would have madded me.'

47. *these vile.* The reading of Jennens. The quartos have 'this vilde,' 'the vilde,' or 'the vild.'

50. *monsters of the deep.* See i. 4. 252.

Ib. Milk-liver'd. See ii. 2. 15, and The Merchant of Venice, iii. 2. 86.

53–59. *that . . . so?* Omitted in the folios.

53. *not know'st.* See above, line 2.

56. *noiseless,* with no sound of preparation for war.

57. *thy state begins to threat.* This reading is the conjecture of Eccles first adopted by Staunton. The quartos have, 'thy slayer begin threats,' 'thy slaier begins threats,' and 'thy state begins thereat,' the last being the reading of the corrected copies of the earliest impression.

58. *moral,* moralizing.

Ib. sit'st . . . criest. The quartos have 'sits . . . cries.' See Abbott, § 340.

60. *Proper deformity.* Compare 2 Henry IV, iv. 1. 37:

'If damn'd commotion so appear'd
In his true native and most proper shape.'

Delius understands it of a deformity which conceals itself under a fair exterior, and quotes in support of this explanation Twelfth Night, ii. 2. 30:

'How easy is it for the proper-false
In women's waxen hearts to set their forms!'

But while falsehood may put on the appearance of truth, it seems a contradiction in terms to make ugliness disguise itself under the mask of beauty. Besides this interpretation would require some such word as 'specious' instead of 'horrid' in the next line.

Ib. shews. The reading of the corrected copies of the quarto mentioned above is 'shewes.' The others have 'seems.'

62–68. *Thou . . . mew.* Omitted in the folios.

62. *self-cover'd,* who hast disguised thyself in this unnatural and fiendlike shape.

63. *thy feature,* thy natural form of woman. 'Feature' is applied to the whole outward shape, as in Richard III, i. 1. 19:

'Cheated of feature by dissembling nature.'

And Antony and Cleopatra, ii. 5. 112:

'Bid him
Report the feature of Octavia.'

63. *Were't my fitness,* were it becoming in me.

64. *blood,* see iii. 5. 20.

66. *howe'er,* although, notwithstanding. Compare Julius Cæsar, i. 2. 303:

'So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.'

68. *your manhood mew*, that is, keep it in, restrain it. 'Mew' followed by a dash is the reading of the corrected copies of the earliest quarto. The others have 'now.'

73. *remorse*, compassion; not necessarily compunction. Compare Macbeth. i. 5. 45:

'Stop up the access and passage to remorse.'

And The Tempest, v. 1. 76.

74. *bending*, directing. Compare Richard III, i. 2. 95:

'Queen Margaret saw
Thy murderous falchion smoking in his blood;
The which thou once didst bend against her breast.'

76. *fell'd him*. For the omission of the nominative compare ii. 4. 41, and see Abbott, § 399.

79. *justicers*. See iii. 6. 21. 'Iustisers' is the reading of the corrected copies of the quarto. The others and the folios have 'justices.'

83. *One way*. One bar to her ambition was removed by the death of Cornwall; her plot being to marry Edmund and seize the whole kingdom.

85. *the building of my fancy*. Steevens quotes Coriolanus, ii. 1. 216:

'My very wishes
And the buildings of my fancy.'

86. *another way*, in contrast with what she has just been saying. She really takes the same view of the position as in the first line of her speech.

90. *back again*, on his way back.

Scene III.

The whole scene is omitted in the folios.

4. *imports*, implies. See Hamlet, iv. 7. 82.

11. *Ay, sir*. Theobald's correction of the 'I say' of the quartos.

12. *trill'd*, trickled. Cotgrave (Fr. Dict.) has 'Transcouler, To glide, slide, slip, runne, trill, or trickle, (also, to straine) through.'

14. *who*, passion being personified. So also in line 17.

19. *a better way*. This is the reading of the quartos, but it is not clear what sense can be made of it. Singer, following Boaden, takes the phrase adverbially; her smiles and tears were like sunshine and rain at once, but in a better way as being more beautiful. The emendations which have been proposed, such as Warburton's 'wetter May,' Theobald's 'better day' adopted by Steevens, Malone's 'better May,' are none of them perfectly satisfactory. The substitution of 'May' for 'way' would be well enough but for the adjective 'better' which accompanies it.

Ib. smilets, a purely Shakespearian diminutive.

31. *clamour moisten'd.* The quartos read 'moistened her.' Sidney Walker combined the two words as an epithet of 'eyes.' Compare 'the full-fraught man and best indued,' Henry V. ii. 2. 139. The objection to this is that 'clamour' is the outcry and not the tears by which it was accompanied, but perhaps the clamour is the indirect cause of the tears Malone regarded 'clamour' as the object of 'moisten'd.' Delius takes 'moisten'd' as an intransitive verb. There is probably some corruption.

34. *one self mate and mate*, one and the same pair. For 'self' see Twelfth Night, i. 1. 39.

35. *spoke not.* We should say 'have not spoken.' Compare 2 Henry VI, ii. 1. 2: 'I saw not better sport these seven years' day.'

42. *elbows*, stands at his elbow and reminds him of the past. Compare 2 Henry IV, i. 2. 81.

44. *foreign casualties*, the chances of life in another country.

51. *dear.* See iii. 1. 19.

Scene IV.

3. *fumiter*, fumitory, which Hanmer reads. The quartos have 'femiter'; the folios 'Fenitar.' In Gerarde's Herball (1597), p. 930, among the names of this plant is given 'In French and English Fumiterre.' See Henry V, v. 2. 45, where the first three folios have 'femetary.'

4. *hor-docks*, the reading of the quartos is retained, though it is not known what plant is intended. The folios have 'Hardokes' and 'Hardocks,' and to these words the same remark applies. The other readings which have been proposed are mere conjectures, and it is impossible to decide between them. Hanmer has 'bur-docks,' Steevens 'harlocks'; another proposes 'charlocks,' which is another name for the same plant; and Dr. Nicholson suggests 'hediokes.' I find 'hardhake' is given as the equivalent of *Jacea nigra* (or knapweed) in a MS. herbal in the library of Trinity College Cambridge (R. 14. 32); and in John Russell's Boke of Nurture (Early English Text Society, 1868), p. 183, is mentioned 'yardehok,' which is apparently a kind of hock or mallow. If the botanists could identify the plants mentioned under these names, either of them could easily be corrupted into 'Hardokes,' or 'hor-docks.'

Ib. cuckoo-flowers, called also, according to Gerarde, ladies' smocks, and wild watercress (*Cardamine pratensis*), 'flower for the most part in Aprill and Maie, when the Cuckowe doth begin to sing her pleasant notes without stammering.' (Herball, p. 203.)

6. *A century*, a troop of a hundred men. So in Coriolanus, i. 7. 3:

> 'If I do send, dispatch
> Those centuries to our aid.'

8. *What can man's wisdom*, &c. Some of the quartos supply 'do'; but see Troilus and Cressida, ii. 2. 135:

'For what, alas, can these my single arms?'

10. *helps*, cures. See note on The Tempest, ii. 2. 85.

15. *anguish*, generally used in Shakespeare of physical pain. See iv. 6. 6.

17. *aidant*, helping. Compare 'conspirant,' v. 3. 136.

Ib. remediate, healing; a word of Shakespeare's coinage, which he seems to have formed on the model of 'immediate.'

26. *important*, importunate, which is Capell's reading. The folios have 'importun'd.' Compare Much Ado about Nothing, ii. 1. 74: 'If the prince be too important, tell him there is measure in every thing.'

27. *No blown ambition*, not like

'Cæsar's ambition,
Which swell'd so much that it did almost stretch
The sides o' the world.' (Cymbeline, iii. 1. 49.)

Scene V.

4. *your lord*. The quartos read 'your lady,' which of course is wrong. The error probably arose, as Malone suggests, from the single letter 'L.' being used to denote either word.

13. *nighted*, darkened.

Ib. descry, reconnoitre. So in Richard III, v. 3. 9:

'Who hath descried the number of the foe?'

20. *by word*, by word of mouth, verbally.

Ib. Belike, perhaps. See Midsummer Night's Dream, i. 1. 130: 'Belike, for want of rain.'

25. *œillades*, glances of the eye. See Cotgrave (Fr. Dict): 'Oeillade: An amorous looke, affectionate winke, wanton aspect, lustfull iert, or passionate cast, of the eye; a Sheepes eye.' The quartos read 'aliads,' the first folio 'Eliads'; the rest 'Iliads.'

26. *of her bosom*, in her confidence. Compare Julius Cæsar, v. 1. 7:

'Tut, I am in their bosoms, and I know
Wherefore they do it.'

And Beaumont and Fletcher, A King and No King, i. 1: 'Were you no king, and free from these wild moods, should I chuse a companion for wit and pleasure, it should be you; or for honesty to interchange my bosom with, it should be you.' See also Othello, iii. 1. 58.

28. *I speak in understanding*. Compare 1 Henry IV, i. 3. 272:

'I speak not this in estimation
As what I think might be, but what I know
Is ruminated, plotted, and set down.'

29. *take this note*, observe this.

40. *party*. The quartos read 'lady.'

Scene VI.

1. *we*. The folios read 'I.'

Ib. that same hill, mentioned at the end of Scene I.

2. *climb up it*. The quartos read 'climb it up.' For this transposition of the preposition see North's Plutarch, Pelopidas, p. 324 (ed. 1631): 'Notwithstanding, when they came to the hills, they sought forcibly to clime them vp.' And Isaiah, xv. 5, 'with weeping shall they go it up.'

3. *Horrible*. See Abbott § 1.

6. *anguish*. See iv. 4. 15.

14. *gross*, large, and hence distinct. Compare Henry V, iii. 2. 103:

'Though the truth of it stands off as gross
As black and white.'

15. *samphire*. The spelling of the folios and early quartos was 'sampire,' and Gerarde gives as one of its Italian names, '*Herba di San Pietro*.' He says (Herball, p. 428) 'Rocke Sampier groweth on the rocky cliffes at Douer.' Cotgrave has (Fr. Dict.), 'Herbe de S. Pierre. Sampire, Crestmarin.'

18. *yond*. In the earlier quartos 'yon.' The spelling in Shakespeare's time was indifferently one or the other. See note on The Tempest, ii. 2. 20.

19. *cock*, cockboat. See the description of the shipwreck of Sir Humphrey Gilbert's fleet in Hakluyt's Voyages (ed. 1810), iii. 198: 'In this distresse, wee had vigilant eye vnto the Admirall, whom wee sawe cast away, without power to giue the men succour, neither could we espie any of the men that leaped ouerboord to saue themselves, either in the same Pinnesse or Cocke, or vpon rafters, and such like meanes, presenting themselues to men in those extremities.' Welsh *cŵch*, a boat.

21. *unnumber'd*, innumerable. See note on 'untented,' i. 4. 291.

33, 34. *Why I do . . . cure it*. Dr. Abbott, § 411, gives this as an instance of the confusion of two constructions, 'Why I trifle is to cure,' and 'My trifling is done to cure.'

38. *opposeless*, irresistible. Formed on the analogy of 'resistless.' Other adjectives terminating in '-less' are generally from nouns, as 'noiseless,' 'careless,' 'pusposeless,' &c.

42. *conceit*, imagination. Compare Lucrece, 1298:

'Conceit and grief an eager combat fight.'

See also Hamlet, iii. 4. 114, and note on Richard II, ii. 2. 33.

47. *pass*, pass away.

49. *gossamer.* The spelling of the quartos is 'gosmore,' and of the folios 'gozemore.'

53. *at each*, fastened each to each.

54. *fell*, fallen. Still common as a provincialism. For examples of other irregular participles see Abbott, § 344.

57. *bourn*, limit, boundary. See Hamlet, iii. 1. 79.

58. *a-height*, aloft.

Ib. shrill-gorged, shrill throated.

63. *beguile*, see ii. 2. 106.

71. *whelk'd*, swollen, as with whelks. We find the substantive in Fluellen's description of Bardolph, Henry V, iii. 6. 108: 'His face is all bubukles, and whelks, and knobs, and flames o' fire.' In Sherwood's English-French Dictionary, which forms the supplement to Cotgrave's second edition, 'whelke' is given as synonymous with 'wheale,' a blister or pustule. In the present passage the quartos spell the word 'welkt' or 'welk't'; the folios 'weallk'd' or 'walk'd.' In Chaucer (Pardoneres Tale, 14153, ed. T. Wright), we have:

'For which ful pale and welkid is my face,'

where 'welkid' is explained by Tyrwhitt as 'withered,' but seems to mean swollen with weeping, as in the following passage from Sackville's Induction, 80:

'Her wealked face with woful teares besprent.'

73. *clearest*, most pure. See Timon of Athens, iv. 3. 27: 'Roots, you clear heavens!'

74. *men's impossibilities*, things impossible to men.

77. *That thing you speak of.* See Abbott, § 417.

80. *free*, sound, not under the influence of disease. Compare iii. 4. 11:

'When the mind 's free,
The body 's delicate.'

81. *safer*, sounder, more sober. Compare Othello, ii. 3. 205:

'My blood begins my safer guides to rule.'

Ib. accommodate. See note on 'unaccommodated,' iii. 4. 101.

83. The leading thought in Lear's mind through the following speeches, is that he is at the head of his army, impressing soldiers, and putting them to the trial, but his madness gambols from it at every turn.

Ib. coining. The folios have 'crying.'

87. *like a crow-keeper*, like one who scares crows from a field. 'To keep crows' is a common phrase in Suffolk. Compare Romeo and Juliet, i. 4. 6:

'Scaring the ladies like a crow-keeper.'

Douce quotes from Ascham's Toxophilus (ed. Arber, p. 145), a passage which exactly illustrates the text. In describing the faults to be avoided

by an archer he says: 'Another coureth downe, and layeth out his buttockes as though he shoulde shoote at crowes.'

88. *a clothier's yard.* 'A cloth-yard shaft' is familiar to the readers of the ballads of Chevy Chase and Robin Hood.

89. *the brown bills*, halberds used by foot soldiers. See 2 Henry VI, iv. 10. 13: 'For many a time, but for a sallet, my brain-pan had been cleft with a brown bill.' They were browned like the old brown Bess to keep them from rust.

90. *well-flown, bird!* The phrase is from hawking, although Lear imagines that he is looking on at a shooting match.

Ib. i' the clout, the mark in the centre of the target. See Love's Labour's Lost, iv. 1. 136: 'Indeed, a' must shoot nearer, or he 'll ne'er hit the clout.' For 'i' the clout, i' the clout,' the quartos have 'in the ayre.'

92. *the word*, the pass-word.

96. *and told me I had white hairs* &c. Malone explains, 'They told me I had the wisdom of age before I had attained to manhood.'

99. Mr. R. G. White reads 'to everything that I said ay and no to.'

101. *peace.* An instance of a verb formed from an interjection, like 'alarm.' It is used transitively in Merry Wives of Windsor, iv. 1. 26: 'Peace your tattlings!'

104. *trick*, a characteristic by which a person is recognized, whether it be the tone of the voice, or a habit or gesture. Compare All's Well that Ends Well, i. 1. 107:

'Heart too capable
Of every line and trick of his sweet favour.'

And again iii. 2. 9: 'I knew a man that had this trick of melancholy, sold a goodly manor for a song.' Also King John, i. 1. 85:

'He hath a trick of Cœur-de-Lion's face.'

106. *the subject*, a collective noun. Compare Measure for Measure, iii. 2. 145: 'The greater file of the subject held the duke to be wise.'

108. *civet.* See iii. 3. 100.

115. *squiny*, squint. See Armin's Nest of Ninnies, p. 6 (Shaks. Soc. ed.): 'The World, queasie stomackt, as one fed with the earth's nectar and delicates, with the remembrance of her own appetite, squinies at this, and lookes as one scorning.' Still used in Suffolk.

119. *it is*, emphatic, as in Macbeth, i. 3. 141:

'And nothing is,
But what is not.'

122. *case*, the socket of the eye. See Winter's Tale, v. 2. 14: 'They seemed almost, with staring on one another, to tear the cases of their eyes.'

123. *are you there with me?* is that what you mean? So in As You Like It, v. 2. 32: 'O, I know where you are'; that is, what you mean.

131. *handy-dandy.* Malone says, 'Handy-dandy is, I believe, a play among children, in which something is shaken between two hands, and then a guess is made in which hand it is retained. See Florio's Italian Dictionary, 1594; "Bazzicchiare, to shake betweene two hands, to play handy dandy."' It occurs in another sense in Piers Plowman (C), v. 68.

139. *small.* The folios read 'great.'

140–145. *Plate . . . lips.* Omitted in the quartos. Theobald corrected the 'Place' of the folios into 'Plate.' There is of course a reference to plate armour.

143. *I'll able them,* I'll uphold or warrant them. Steevens quotes from Chapman's Widow's Tears [ii. 1; Works, iii. 29]:

'Admitted? I, into her heart, Ile able it.'

149. *matter,* good sense, meaning. See Hamlet, ii. 2. 95: 'More matter with less art.'

155. *wawl,* used of the cry of an infant. Cotgrave has (Fr. Dict.) 'Hoüaller. To yawle, wawle, or cry out aloud.'

158. *this',* for 'this is,' a contraction found not unfrequently in the first folio, as for example in Measure for Measure, v. 1. 131:

'Words against mee? this' a good Fryer belike.'

And Taming of the Shrew, i. 2. 45:

'Why this a heauie chance twixt him and you.'

Ib. block, used for the fashion of a hat. See Much Ado about Nothing, i. 1. 77: 'He wears his faith but as the fashion of his hat; it ever changes with the next block.' And Sir John Davies, Epigram xxii. 5:

'He weares a hat of the flat-crowne block.'

163. *lay hand.* The reading of the folios. The quartos have the more common 'lay hands.'

166. *The natural fool of fortune.* Steevens quotes Romeo and Juliet, iii. 1. 141: 'O, I am fortune's fool!'

167. *surgeons.* So the folios. The quartos have 'a churgion' and 'a chirurgeon'; whence Capell reads 'a surgeon.'

170. *a man of salt,* melting into salt tears. Compare Chapman, Widow's Tears, iv. 1 (vol. iii. p. 62): 'Ile not turne Salt-peeter in this vault for neuer a mans companie liuing.'

172. *Ay . . . sir.* Omitted in the folios.

173. *smug.* Omitted in the quartos.

Ib. What! See i. 4. 326.

183. *speed you,* God speed you. Compare Winter's Tale, iii. 3. 46: 'Blossom, speed thee well!'

184. *toward.* See ii. 1. 10.

185. *vulgar,* commonly known. Compare Hamlet, i. 2. 99:

'As common
As any the most vulgar thing to sense.'

188, 189. *the main descry Stands on the hourly thought*, the full view of the main body is hourly expected.

193. *my worser spirit*, like 'worser genius' in The Tempest, iv. 1. 27.

196. *tame to*. The quartos have 'lame by,' with which may be compared Sonnet xxxvii. 3:

'So I, made lame by fortune's dearest spite.'

197. *feeling sorrows*, touching sorrows, sorrows that move compassion. Compare Two Gentlemen of Verona, iii. 2. 75: 'Frame some feeling line.' And Winter's Tale, iv. 2. 8: 'To whose feeling sorrows I might be some allay.'

198. *pregnant*, readily inclined. See ii. 1. 76.

199. *biding*, biding place. See Lucrece, 550:

'Which blows these pitchy vapours from their biding.'

201. *benison*. See i. 1. 258.

202. *To boot, and boot*. So the folios. Some copies of one of the quartos have, 'to saue thee,' the others read 'to boot, to boot.'

205. *Briefly thyself remember*, remember thy sins and confess them before death.

211. Edgar assumes the dialect of a Somersetshire or south-country peasant, not perhaps very accurately.

Ib. Chill, I will, contracted from 'ich will,' just as 'chud' is for 'ich would' or 'ich should.' In Grose's Provincial Glossary 'chell' is said to be used for 'I shall,' in Somerset and Devon, and 'cham' for 'I am' in Somerset. In Whetstone's Promos and Cassandra we find 'cham,' 'chy,' 'chaue,' 'chul.'

213. *gait* for 'way' is now confined to the north-country dialects.

216. *che vore ye*, I warn you. Capell quotes from an old comedy called the Contention between Liberality and Prodigality (1602):

'Yoo by gisse sir tis high time che vore ye
Cham averd another will ha'te afore me.'

Ib. ise, I shall. The quartos have 'ile,' the folios 'ice.' In Somersetshire west of the Parret, 'Ise' is used still for 'I' and pronounced like 'ice.' See Jennings, Observations on some of the dialects in the West of England, s. v. Utchy.

217. *costard*, a humorous term for the head, perhaps from a costard apple. See Richard III, i. 4. 159: 'Take him over the costard with the hilts of thy sword.'

Ib. ballow, cudgel. Grose gives this as a north-country word. The quartos have 'bat,' and some copies of the earliest edition 'battero.'

219. *Out, dunghill!* Compare King John, iv. 3. 87:

'Out, dunghill! darest thou brave a nobleman?'

221. *foins*, passes in fencing. Compare Much Ado about Nothing, v. 1. 84:

'Sir boy, I'll whip you from your foining fence.'

226. *Upon the British party.* See ii. 1. 26. The folios read 'English.' See note on iii. 4. 171.

233. *deathsman*, executioner. See Lucrece, 1001:

'For who so base would such an office have
As slanderous deathsman to so base a slave?'

234. *Leave*, give me leave, or by your leave; an apologetic exclamation. Compare Cymbeline iii. 2. 35: 'Good wax, thy leave.'

235. *we 'ld.* The folios read simply 'we.'

236. *Their papers.* Supply 'to rip,' from the previous line.

239. *fruitfully*, fully, plentifully. See All's Well that Ends Well, ii. 2. 73:

'*Count.* You understand me?
Clo. Most fruitfully.'

But this in the mouth of the clown may have been an intentional blunder.

243. After 'servant' one of the quartos reads 'and for you her owne for Venter.'

245. *O indistinguish'd space of woman's will!* which is so wide reaching that its workings cannot be discovered. 'Indistinguish'd' is for 'indistinguishable.' See note on i. 2. 70. The earliest quarto reads 'indistinguisht'; the others, 'undistinguisht'; the folios 'indinguish'd' and 'indistinguish'd.' For 'space,' see i. 1. 47. Theobald's remarks are worthy of being reproduced, though he takes a different view of the passage. ''Tis not the Extravagance, but the Mutability, of a Woman's Will that is here satiriz'd. The Change of which (our Author would be understood to say,) is so speedy, that there is no Space of time, no Distance, between the present Will and the next; but it is an undistinguish'd Space. This Sentiment may not be ill explain'd further from what honest *Sancho*, in Don *Quixote*, with infinite Humour says upon the Subject. *Entre el* Si *y el* No *de la muger, no me atreveria yo à poner una punta d' Alfiler.* Betwixt a Woman's *Yea*, and *No*, I would not undertake to thrust a Pin's Point.' Without calling in question the absolute truth of Sancho's profound observation, it is at least allowable to doubt the propriety of applying it in the present case. Edgar's astonishment is not at the fickleness and caprice of Goneril, but at the enormous wickedness of the plot which her letter revealed.

248. *rake up*, cover with earth. In the north, to rake the fire at night is to cover it with fuel. See Heywood's Proverbs (Spenser Soc. ed.), p. 48:

'We parted, and this within a daie or twayne,
Was raakt vp in thashes, and couerd agayne.'

251. *death-practised*, whose death is plotted.

254. *ingenious*, delicately sensitive, intelligent. Compare Hamlet, v. 1. 271:

'Whose wicked deed thy most ingenious sense
Deprived thee of.'

256. *sever'd.* The quartos have 'fenced.'

Scene VII.

Enter Cordelia, Kent, and Doctor. So the quartos. The folios have 'Gentleman,' but both are necessary, as appears from the dialogue. Lear is on a bed in the back of the tent.

4. *o'er-paid*, that is, to be overpaid.

6. *clipp'd*, diminished, curtailed.

Ib. suited, dressed.

7. *These weeds*, this dress. A.S. *wǽd*, clothing. So in Coriolanus, ii. 3. 161:

'With a proud heart he wore his humble weeds.'

Ib. memories, memorials. Compare As You Like It, ii. 2. 3, and Coriolanus, v. 1. 17:

'A pair of tribunes that have rack'd for Rome,
To make coals cheap,—a noble memory!'

9. *my made intent*, the plan I had formed.

13. *sleeps*. For the omission of the nominative see ii. 4. 41.

16. *The untuned and jarring senses*. Compare Hamlet, iii. 1. 166:

'Like sweet bells jangled, out of tune and harsh.'

For 'jarring,' the quartos read 'hurrying.'

Ib. wind up, as if they were strings of some musical instrument.

17. *child-changed*, changed by the unnatural conduct of his children. Some understand it as meaning changed to a child, but Lear's malady was insanity, not childishness.

20. After this line the folios have the stage direction, 'Enter Lear in a chaire carried by servants.'

24. *temperance*, calmness and self-restraint. Compare Coriolanus, iii. 3. 28:

'Being once chafed, he cannot
Be rein'd again to temperance.'

31. *challenged*, claimed. See i. 1. 44.

32. *opposed*. The quartos read 'exposd.'

Ib. warring. So the quartos. The folios read 'iarring' or 'jarring.'

33–36. *To stand . . . helm?* omitted in the folios.

35. *perdu*, forlorn one, as one of a forlorn hope on some desperate night errand. In another sense it is found in a passage quoted by Capell from Chapman's Widow's Tears, ii. 1 (Works iii. 23):

'Whom prophane Ruffins . . . . .
Debaucht perdu's, haue by their companies
Turn'd Deuill like themselues.'

Cotgrave says (Fr. Dict.), 'Enfans perdus. Perdus; or the forlorne hope, of a campe (are commonly Gentlemen of Companies). Whalley quotes from Beaumont and Fletcher, The Little French Lawyer, ii. 3:

'I am set here like a perdue,
To watch a fellow that has wrong'd my mistress.'

36. *enemy's.* The quartos read 'iniurious,' and hence Capell 'injurer's.'

38. *fain*, glad (A.S. *fægn*), and in a derived sense, obliged from having no other choice. Compare Luke xv. 16, where it occurs as an adverb: 'And he would fain have filled his belly with the husks that the swine did eat.'

39. *To hovel thee.* Compare 'cabin' used as a verb in Titus Andronicus, iv. 2. 179: 'And cabin in a cave.'

41. *wonder*, used for 'wonderful,' just as in Bacon frequently we find 'reason' for 'reasonable.' See for instance Essay xi. p. 39: 'Nay, retire Men cannot, when they would; neither will they, when it were Reason.' It occurs in Chaucer, Squyeres Tale (Canterbury Tales, l. 10562, ed. T. Wright):

'Tho speeken they of Canacees ryng,
And seyden alle, that such a wonder thing
Of craft of rynges herd they never noon.'

Again in the Knight's Tale, l. 2075 (ed. Tyrwhitt):

'Ther saw I many another wonder storie.'

Compare 'it is danger,' l. 79, for 'it is dangerous.'

42. *Had not concluded all*, had not come to an end altogether. For 'all' in this sense see Timon of Athens, i. 1. 139:

'If in her marriage my consent be missing,
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.'

55. *abused.* See ii. 2. 145. Or it may refer, as Johnson understands it, to the confusion and uncertainty of Lear's mind in which his senses deceive him. See iv. 1. 23, and below, l. 79.

66. *mainly*, greatly, mightily. In the sense of 'violently,' 'with all their might,' it occurs in 1 Henry IV, ii. 4. 222: 'These four came all a-front, and mainly thrust at me.'

68. *nor I know not.* See The Tempest, i. 2. 406:

'This is no mortal business, nor no sound
That the earth owes.'

77. *abuse.* See iv. 1. 23.

79. *kill'd.* The quartos have 'cured.'

79, 80. *and yet . . . last.* Omitted in the folios.

79. *danger.* See above, l. 41.

80. *even o'er*, smooth over, render what had passed unbroken in his recollection. Some take 'even' as an adjective, and Dr. Schmidt in his Shakespeare Lexicon explains 'to make even o'er' by 'to give a full insight into, a clear perception of.' The sense is the same in either case,

but it seems preferable to consider 'even' as a verb. The danger consisted rather in allowing Lear's mind to exert itself in recalling the past, than in telling him what had happened.

82. *Till, further settling*, till his mind is more composed. See iii. 4. 151.

86–98. *Holds . . . fought.* Omitted in the folios.

86. *Holds it true?* Compare Timon of Athens, v. 1. 4: 'Does the rumour hold for true?' And 1 Henry IV, ii. 1. 59: 'It holds current that I told you yesternight.' We still use the phrase 'to hold good.'

95. *arbitrement*, decision, decisive contest. Compare Twelfth Night, iii. 4. 286: 'I know the knight is incensed against you even to a mortal arbitrement.'

97. *throughly*, thoroughly. See Hamlet, iv. 5. 136, Matthew, iii. 12.

ACT V.

Scene I.

4. *his constant pleasure*, what he has firmly resolved to do.

6. *doubted*, feared. Compare Hamlet, i. 2. 256: 'I doubt some foul play.'

7. *intend upon*, that is, intend to confer upon. See iii. 6. 88.

11–13. *That . . . hers.* Omitted in the folios.

11. *forfended*, forbidden. See Winter's Tale, iv. 4. 541: 'As heavens forfend!'

12. *doubtful*, fearful, full of apprehension. See above, l. 6, and Twelfth Night, iv. 3. 27:

> 'That my most jealous and too doubtful soul
> May live at peace.'

Ib. conjunct, closely united. See ii. 2. 114.

13. *bosom'd*, admitted to her confidence. See iv. 5. 26.

16. *Fear me not.* See iv. 2. 31, and 1 Henry IV, iv. 1. 24:

> 'He was much fear'd by his physicians.'

20. *be-met*, met. See Abbott, § 438. The prefix here has apparently no force whatever.

23–28. *Where . . . nobly.* Omitted in the folios.

24. *for*, as for.

25, 26. *It toucheth us* &c. Albany is marching against the French as invaders of his country, not as the supporters of Lear. France is the subject of 'bolds' as well as of 'invades,' and not 'it,' the business, as Steevens explains it.

26. *bolds.* 'Bold' is here synonymous with 'comfort,' in iii. 5. 17.

For other instances of verbs formed from adjectives see Abbott, § 240. Compare Antony and Cleopatra, i. 4. 44:

'And the ebb'd man, ne'er loved till ne'er worth love,
Comes dear'd by being lack'd.'

And Du Bartas, The Historie of Judith, trans. Hudson (ed. 1611), Bk. i. p. 12:

'I thanke the Lord, who of his grace
Conioynes no lesse our wils, then bolds our hearts.'

28. *reason'd*, talked of. See ii. 4. 261.

30. *particular*, private. Compare Othello, i. 3. 55:

'My particular grief
Is of so flood-gate and o'erbearing nature.'

For 'and particular broils' the quartos here read 'dore (doore, door) particulars,' and 'to' for 'the' in the next line.

32. *the ancient of war*, the experienced warriors. The line is metrically defective and may be corrupt.

33. Omitted in the folios.

40. *ope*, open. See The Tempest, i. 2. 37.

44. *avouched*. See ii. 4. 233.

47. *forbid*, forbidden. See iii. 3. 19.

50. *o'erlook*. Some of the quartos have 'looke ore' or 'look ore.' Compare Midsummer Night's Dream, ii. 2. 121:

'Reason becomes the marshal to my will
And leads me to your eyes, where I o'erlook
Love's stories written in love's richest book.'

52. *Here*. The quartos read 'Hard.'

53. *discovery*, reconnoitring. Compare Macbeth, v. 4. 6:

'Thereby shall we shadow
The numbers of our host and make discovery
Err in report of us.'

And Antony and Cleopatra, iv. 12. 2:

'Yet they are not join'd: where yond pine does stand,
I shall discover all.'

54. *We will greet the time*, that is, as Johnson explains, be ready to meet the occasion.

56. *jealous*, suspicious. Cotgrave (Fr. Dict.) gives 'Ialoux: m. ouse: f. Jealous; mistrustfull, suspicious.' In Lowland Scotch, 'to jalouse' is to suspect.'

61. *carry out my side*, make my plan successful. The word 'side' had a technical sense at cards. Compare Massinger, Unnatural Combat, ii. 1:

'And if now,
At this downright game, I may but hold your cards,
I 'll not pull down the side.'

65. *taking off.* Compare Macbeth, i. 7. 20:

'The deep damnation of his taking off.'

67, 68. *The battle done,* &c. Dr. Abbott (§ 411) quotes this as an instance of the confusion of two constructions, but it seems rather that the nominative to 'shall' is omitted, as is frequently the case in sentences where the omission causes no obscurity.

68, 69. *for my state Stands on me* &c. According to the sense in which 'for' is taken, this means either, 'for my state makes it incumbent on me &c.,' or 'as for my state, it is incumbent on me &c.'

Scene II.

The quartos have the following stage-direction: 'Alarum. Enter the powers of France over the stage, Cordelia with her Father in her hand.'

1. *tree.* The quartos have 'bush.'

11. *Ripeness is all.* Compare Hamlet, v. 2. 232–234: 'If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all.'

Scene III.

2. *their greater pleasures,* the pleasure of those greater personages.

Ib. first. The quartos have 'best.'

3. *to censure them,* to pass judgement upon them. See iii. 5. 2.

15. *who 's in, who 's out,* of office, or favour.

23. *like foxes,* as foxes are smoked out of their holes. Steevens quotes from Sir John Harrington's translation of Ariosto, xxvii. stan. 17:

'Ev'n as a Foxe, whom smoke and fire doth fright,
So as he dare not in the ground remaine,
Bolts out, and through both smoke and fires he flieth
Into the Tariers mouth, and there he dieth.'

24. *The good-years.* A corruption of *goujeres,* a disease derived from the French *gouge,* a common camp-follower. In the first folio of the Merry Wives of Windsor, i. 4. 129, it is spelt 'good-ier.' With the corruption of spelling the word early lost its real meaning, and it is consequently found in passages where a sense opposite to the true one is intended.

Ib. flesh and fell, flesh and skin. 'Fell' is properly the hide of a beast. See note on Macbeth, v. 5. 11.

28. *Take thou this note.* Malone added the stage direction 'Giving a paper'; the note being the warrant for the execution of Lear and Cordelia. See line 245 of this scene.

34. *will not bear question,* will not bear to be discussed or argued about. See i. 3. 13, and Merchant of Venice, iv. 1. 73:

'You may as well use question with the wolf.'

36. *Write happy*, describe yourself as fortunate. Compare 2 Henry IV, i. 2. 30, 'Writ man;' and All's Well that Ends Well, ii. 3. 67:

'I 'ld give bay Curtal and his furniture,
My mouth no more were broken than these boys',
And writ as little beard.'

And in the same play, iii. 5. 69, the first folio reads,

'I write good creature, wheresoere she is.'

See also Measure for Measure, iii. 4. 16:

'Let 's write good angel on the devil's horn.'

37. *carry it so*, contrive it so. See Othello, i. 1. 67:

'What a full fortune does the thick-lips owe,
If he can carry 't thus!'

39, 40. *I cannot . . . do 't.* Omitted in the folios.

41. *strain*, race, descent; A.S. *strýnd*, from *strýnan*, to beget. See Much Ado about Nothing, ii. 1. 394: 'He is of a noble strain, of approved valour and confirmed honesty.'

43. *opposites.* See line 154. So in Hamlet, v. 2. 62:

''Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.'

44. *require them.* The quartos read 'then.'

50. *the common bosom*, the affections of the common people.

51. *our impress'd lances*, the lances we have pressed into our service.

51, 52. *in our eyes Which.* For the construction compare line 2.

65. *Bore the commission*, &c., was entrusted with representing me both in rank and person.

66. *immediacy*, the holding authority directly, without any superior. As Johnson puts it, 'Immediacy is supremacy in opposition to subordination.'

69. *your addition*, the title you confer upon him. See ii. 2. 22. The quartos read 'advancement.'

70. *Compeers*, is equal with. See note on i. 1. 183.

71. The folios give this line to Albany.

77. *the walls are thine.* It has been proposed to alter 'the walls' to 'they all.' But the words refer to Regan's castle mentioned below in line 246.

82. The quartos read 'good' for 'thine' and give the line to Edmund.

84. *On capital treason.* 'On' is used with the cause of the arrest. See Measure for Measure, i. 4. 66: 'He arrests him on it.' And Comedy of Errors, iv. 2. 49:

'Tell me, was he arrested on a band?'

Ib. in thine attaint, in convicting thee. The folios have 'arrest.'

94. *prove it.* The folios read 'make it,' that is, the proof implied in 'prove upon thy person.'

97. *medicine.* The quartos read 'poyson.'

104. *virtue*, valour, courage, a man's virtue.

111. *within the lists.* The quartos read 'in the hoast.'

112. *supposed*, in opposition to the true Earl. See note on Merchant of Venice, iii. 2. 94.

124. *cope*, generally followed by 'with.' But compare Troilus and Cressida, i. 2. 34: 'They say he yesterday coped Hector in the battle and struck him down.'

130. *the privilege of mine honours.* This is Pope's reading made up from that of the quartos 'the priviledge of my tongue,' and of the folios, 'my priviledge, The priviledge of mine honours.'

131. *My oath and my profession*, as a knight.

132. *Maugre*, in spite of. See Twelfth Night, iii. 1. 163:

'I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.'

Cotgrave (Fr. Dict.) has, 'Maulgré eux. Mauger their teeth, in spight of their hearts, against their wills, whether they will or no.'

133. *fire-new*, brand-new, as if fresh from the mint. See Twelfth Night, iii. 2. 23: 'You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness.'

136. *Conspirant.* The quartos have 'Conspicuate.'

137. *upward*, adverb used as a substantive. Compare 'backward,' The Tempest, i. 2. 50.

138. *below thy foot.* The quartos read 'beneath thy feet.'

144. *some say*, some smack, or slight taste. See note on 'essay,' i. 2. 39, and compare Massinger, The Unnatural Combat, iii. 1:

'Or to take
A say of venison or stale fowl.'

145. *What . . . delay*, the delay I might safely claim if I were punctilious.

152. *practice.* See i. 2. 163.

153. *arms.* The folios read 'warre.'

154. *opposite.* See line 43.

154. *beguiled.* See iv. 6. 63.

116. Gon. The folios give this to Edmund.

166. *on.* See 'upon,' iii. 6. 88.

171. *vices.* The quartos read 'vertues,' and 'scourge' in the next line for 'plague.'

175. *The wheel*, of fortune.

Ib. is come full circle. So in Twelfth Night, v. 1. 385: 'And thus the whirligig of time brings in his revenges.'

182. *List*, used transitively, as in Hamlet, i. 3. 30:

'If with too credent ear you list his songs.'

186. *That we . . . die.* The reading of the folios, which is intelligible

enough. The quartos have 'That with the paine,' &c., in which case we must supply the antecedent to 'That' from 'our' in the previous line. See above, lines 2, 52.

190. *rings*, called 'cases,' iv. 6. 122. Compare Pericles, iii. 2. 99:

'Her eyelids, cases to those heavenly jewels,
Which Pericles hath lost.'

195. *success*. See note on i. 2. 127.

197. *flaw'd*, shattered. See ii. 4. 281.

202. *as*, as if. See iii. 4. 15.

205–222. *This would . . . slave*. Omitted in the folios.

205. *Hearing of this*. See ii. 1. 39.

Ib. a period, a termination of the narrative.

206. *but another*. Malone takes this in opposition to 'such as love not sorrow,' as if it were 'but another, less sensitive, would make, &c.' But Steevens is right in referring it to what Edgar has yet to tell as the climax of his story. He understands 'but' in the usual adversative sense. It seems better to take it as qualifying 'another,' as if he said 'one more such circumstance only, by amplifying what is already too much, would add to it and so exceed what seemed to be the limit of sorrow.' For this gerundial use of the infinitive see iii. 5. 8, and Abbott, § 356.

208. *top*. See i. 2. 16.

209. *big in clamour*, loud in my exclamations of grief.

210. *my worst estate*. For 'estate' compare Luke i. 48: 'For he hath regarded the low estate of his handmaiden.'

214. *As*. See above, line 202.

Ib. threw him. Theobald's correction for 'threw me' of the quartos.

215. *the most piteous tale of Lear and him*. Compare Richard II, v. 1. 44:

'Tell thou the lamentable tale of me.'

And Henry V, ii. 4. 64:

'The native mightiness and fate of him.'

217. *grew puissant*, grew powerful, and mastered him. So in Henry V, i. 2. 116:

'Awake remembrance of these valiant dead
And let your puissant arm renew their feats.'

Ib. the strings of life, the heart-strings; as in Richard III, iv. 4. 365:

'Harp on it still shall I till heart-strings break.'

218. *tranced*, entranced. Compare 'slave' for 'enslave,' 'bold' for 'embolden.'

232. *judgement*. The quartos read 'iustice.'

235. *manners*, used as a singular, as in Romeo and Juliet, v. 3. 214: 'What manners is in this?'

242. *after*, afterwards. See The Tempest, ii. 2. 10.

251. *take my sword.* One of the quartos reads 'take my sword the captaine, Give it, &c.,' which is adopted by Jennens.

246. *Be brief in it,* be quick about it: generally used of a narrative and not of an action. Compare Richard III, ii. 2. 43:

'If you will live, lament; if die, be brief,
That our swift-winged souls may catch the king's.'

255. *on.* Compare 'upon,' iii. 6. 88.

256. *fordid,* destroyed. Compare Hamlet, v. 1. 244 (209 Clar. Press ed.):

'The corse they follow did with desperate hand
Fordo it own life.'

264. *Is this the promised end?* that is, of the world.

265. *or image of that horror.* Compare Macbeth, ii. 3. 83:

'Up, up, and see
The great doom's image!'

266. *feather.* Compare 2 Henry IV, iv. 5. 32:

'By his gates of breath
There lies a downy feather which stirs not.'

270. *murderers.* The quartos have 'murderous' or 'murdrous.'

275. *a-hanging.* See Abbott, § 24.

277. *falchion,* properly a curved sword, a scimetar. The spelling in the folios is 'faulchion'; in the quartos 'fauchon' and 'fauchion.' In the Authorized Version of Judith xiii. 6, it is spelt 'fauchin.'

283. *This is.* To be read as one syllable. See note on iv. 6. 158.

285, 286. *He's a good fellow . . . He'll strike,* &c. Theobald altered this to ''Twas a good fellow . . . He'd strike, &c.' But Lear's mind is again off its balance, 'He knows not what he says.'

291. *Nor no man.* See iv. 7. 68.

292. *fordone.* See above, line 256.

302. *boot,* advantage, amends; from A.S. *bót.* The verb is used in Richard II, i. 3. 174. See also above, iv. 6. 202.

306. *my poor fool,* Cordelia; not the Fool, as Sir Joshua Reynolds thought. For this phrase of affectionate familiarity compare Two Gentlemen of Verona, iv. 4. 98:

'Alas, poor fool, why do I pity him
That with his very heart despiseth me?'

And Much Ado about Nothing, ii. 1. 326: 'I thank it, poor fool, it keeps on the windy side of care.'

323. The later folios add the stage direction 'Dies.'

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